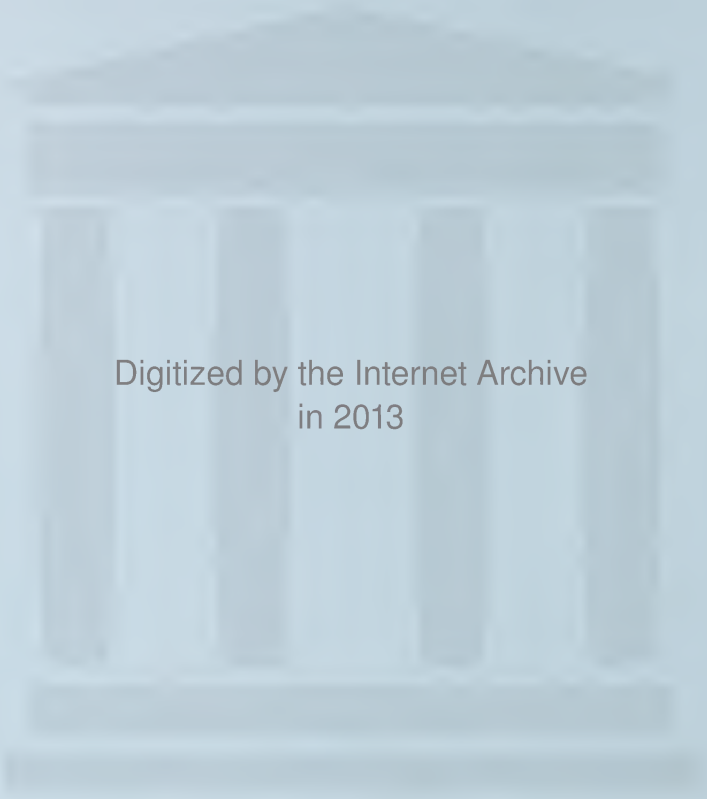
BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS

School of Music

PERFORMANCE PROGRAMS
January 2008—August 2008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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Robin Hancock
Piano

Assisted by

Cheri Hancock, *soprano*
Holly Hancock Christensen, *soprano*
Jim Hardy, *cello*

7:30 p.m.
8 January 2008

Harris Fine Arts Center

Program

Sheep May Safely Graze, from Cantata 208 *Was mir behagt* — Johann Sebastian Bach
Transcribed by Dinu Lipati — 1685–1750

Sicilienne, from *Flute Sonata in E-flat Major,* BWV 1031
Transcribed by Robin Hancock

Jesu, Joy of Man's Desiring, from Cantata 147 *Herz und Mund und Tat und Leben*

Concerto No. 4 in F Minor, RV 297, "Winter" — Antonio Vivaldi
from *The Four Seasons* — 1678–1741
Transcribed by Robin Hancock

- Allegro non molto
- Largo
- Allegro

Four Valse oubliee — Franz Liszt

- Allegro — 1811–1886
- Allegro vivace
- Allegro non troppo
- Allegro

Three preludes — Claude Debussy

- *Les sons et les parfums tournent dans l'air du soir* — 1862–1918
- *Canope*
- *La Cathédrale engloutie*

How Can I Keep from Singing?

Robert Lowry
1826–1899
Arr. Mack Wilberg
Adapted by Robin Hancock

He Sent His Son

Michael Moody
b. 1941
Arr. Robin Hancock

Pié Jesu, from *Requiem*

Andrew Lloyd Webber
b. 1948
Arr. Robin Hancock

—Intermission—

Billy the Kid

Aaron Copland
1900–1990

Transcribed by Robin Hancock

The open prairie
Scenes in a frontier town
Cowboys with lassos
Mexican hat dance
Billy's mother is stabbed
Under the stars
Gunfight
Drunken celebration
Billy's demise
The open prairie again

Theme, from *The Magnificent Seven*

Elmer Bernstein
1922–2004

Transcribed by Robin Hancock

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- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Kalli Hansen
Soprano

in Senior Recital

Student of
Jennifer Welch-Babidge

Assisted by

Monica Hymas, *piano*
Tyler Jordon, *violin*

Required for the Bachelor of Music Degree
with an Emphasis in Vocal Performance

1:30 p.m.
12 January 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Se pieta, from *Giulio Cesare*	George Friederich Handel 1685–1759
Mi chiamano Mimi, from *La bohème*	Giacomo Puccini 1858–1924
¿De dónde venís, amore? De los álamos vengo, madre	Joaquín Rodrigo 1901–1999
Clair de Lune Pierrot Apparition	Claude Debussy 1862–1918

—Intermission—

Lied der Desdemona Der Schmied Die Bekehrte	Mathilde von Kralik 1857–1944
The Trees on the Mountains, from *Susanna*	Carlisle Floyd b. 1926
At the Well	Richard Hageman 1881–1966
Do Not Go, My Love When I Have Sung My Songs	Richard Hageman Ernest Charles 1895–1984

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This is the forty-ninth event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Diane Thueson Reich
Soprano

Assisted by

Larry Blackburn, *piano*
Jaren Hinckley, *clarinet*

3:30 p.m.
12 January 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chi sa, chi sa, qual sia, K. 582
Ch'io mi scordi di te? . . . non temer, amato bene, K. 505

Wolfgang Amadeus Mozart
1756–1791

Extase
Le Manoir de Rosemonde
Chanson triste

Henri Duparc
1848–1933

Pause

Der Hirt auf dem Felsem

Franz Schubert
1797–1828

Jaren Hinckley, *clarinet*

To Daffodils
I Never Saw a Moor
May's Love
Mrs. Noah's aria, from *Hotel Eden*

Henry Mollicone
b. 1946

Quando m'en vo, from *La bohème*

Giacomo Puccini
1858–1924

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

American Piano Duo

By Special Arrangement

Jeffrey Shumway
Del Parkinson

7:30 p.m.
12 January 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Cuban Overture
George Gershwin
1898–1937
Arr. Gregory Stone

Nocturnes
- Nuages
- Fêtes
- Sirènes

Claude Debussy
1873–1943
Arr. Maurice Ravel

—Intermission—

Vocalise
It's Lovely Here
Floods of Spring

Serge Rachmaninoff
1873–1943
Arr. Victor Babin

The Planets
- Mars, the Bringer of War
- Mercury, the Winged Messenger
- Jupiter, the Bringer of Jollity

Gustav Holst
1874–1934

By Special Arrangement

Cuban Overture was inspired by a pleasure trip to Havana that Gershwin took with some friends in February 1932. Fascinated with the native music of Cuba, he returned to New York armed with Cuban percussion instruments (bong, stick, gourd, and maracas) and new musical ideas. These culminated in a symphonic work initially called *Rumba* but later renamed *Cuban Overture*. It is in three sections, fast-slow-fast, with an introduction and coda. Gershwin wrote, "In my composition I have endeavored to combine the Cuban rhythms with my own thematic material. The result is a symphonic overture which embodies the essence of the Cuban dance."

Claude Debussy wrote his three *Nocturnes* for orchestra in 1898–1899. Ten years later his compatriot Maurice Ravel arranged them for two pianos. Debussy used the term *nocturne* in much the same way as Whistler did for his evocative canvases, merely to be suggestive of the "diversified impression and the special effects of light." These three paintings are dreams of the air, the earth, and the water–the three physical elements that frame all life. *Nuage* (*Clouds*), in the composer's own words, "renders the unchanging aspect of the sky, with the slow and melancholy passage of the clouds dissolving in a gray vagueness tinged with white." With seemingly inexhaustible harmonic imagination, Debussy lets us hear the deliberate billowing of clouds that melt together or drift apart, awesome and incorporeal. He paints one of the most beautiful and restrained examples of musical impressionism. *Fêtes* (*Festivals*), according to Debussy, "gives us the vibrating, dancing rhythm of the atmosphere with sudden flashes of light. There is also the episode of the procession–a dazzling, fantastic vision–which passes through the festive scene and becomes merged with it. But the background remains persistently the same: the festival with its blending of music and luminous dust participating in the cosmic rhythm." Debussy's eye does not focus on the festival itself, but on the impression of the brilliant atmosphere surrounding it. After the initial gaiety subsides, a hushed fanfare announces the procession whose ceaseless rhythmic repetition grows in volume until it passes by us and moves off in the distance, infinitely mysterious and remote. The pianissimo ending is wonderfully atmospheric. *Sirènes*, wrote Debussy, "depicts the sea and its countless rhythms and presently, amongst the waves silvered by the moonlight, is heard the mysterious song of the Sirens as they laugh and pass on." In classical mythology, sirens are sea nymphs – part woman and part bird – which lure mariners to destruction by their seductive singing. In the orchestral version, female voices on a single vowel sing the mesmerizing song which blends into the orchestral texture to create an ethereal effect.

Serge Rachmaninoff's eighty-five songs for voice and piano were so intimate to the composer's intertwined life and art that he ceased composing songs during the painful years of his exile from Russia. *Vocalise*, a pearl written in 1915, was dedicated to the great Russian singer, A. V. Nezhdanova. Its popularity has endured and its lyrical, almost reverent quality has prompted many musicians to adapt it to their particular instrument. It was this piece that Fritz Kreisler played at Rachmaninoff's funeral as a final farewell. "It's Lovely Here" has interweaving lines, multi-layered textures, and a

range of emotions characteristic of the composer. "Floods of Spring" is an exuberant setting that matches the youthful spirit of the poem and its setting – truly verdant and lyric with plenty of drive and animation.

Gustav Holst's own two-piano version of *The Planets* dates from the years 1914–1916. Unlike most keyboard versions of an orchestral work it was not an arrangement of the full score. It existed before the orchestral score had been written out, although details of the instrumentation had already been clear in Holst's mind from the moment when he began sketching the work. The reason that he needed a keyboard version on paper was that he suffered from neuritis in his right arm, and this often prevented him from playing over his sketches while he was composing. Holst called *The Planets* "a series of mood pictures." Each of the movements embodies the characteristics of the Roman deity for whom each planet is named. Mars perhaps serves as a rocky and tormenting beginning; in fact, some have called this movement the most devastating piece of music ever written! Mercury can be thought of as the messenger between our world and the other worlds. Jupiter was the king of the Roman gods and as such his music resembles the bustle and pomp of a regal procession. Although *The Planets* was not Holst's favorite piece of music, it has become his most well-known work. He hated its popularity. When people would ask for his autograph, he gave them a typed sheet of paper that stated that he didn't give out autographs. The public seemed to demand of him more music like *The Planets*, and his later music seemed to disappoint them. In fact, after writing the piece, he swore off his belief in astrology, though until the end of his life he cast his friends' horoscopes. How ironic that the piece that made his name famous throughout the world brought him the least joy in the end.

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BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music
Nancy Peery Marriott Visiting Artist Endowment
Performing Arts Series

presents

Guest Artist

Frederica von Stade
Mezzo-soprano

Accompanied by
Jake Heggie, *piano*

7:30 p.m.
18 January 2008
de Jong Concert Hall
Harris Fine Arts Center

ROSES

I Am Rose	Ned Rorem b. 1923
Les Roses d'Ispahan	Gabriel Fauré 1845–1924
Heidenröslein	Franz Schubert 1797–1828
Die erwachte Rose	Richard Strauss 1864–1949
La Vie en Rose	Luois Gugliemi 1916–1991 Edith Piaf 1915–1963

PARIS

Voyage à Paris	François Poulenc 1899–1963
Early in the Morning	Ned Rorem b. 1923
From *Les Jardins de Paris*	Daniel Schmitt
Jardin d'Albert Kahn	b. 1929
Bois de Boulogne	Marc Berthomieu 1906–1991

RELIGION

A Prayer to St. Catherine	Virgil Thomson 1896–1989
Why Do They Shut Me Out of Heaven	Aaron Copland 1900–1990
Priez pour paix	François Poulenc

—INTERMISSION—

LULLABIES

Little Horses	Aaron Copland 1900–1990
Arrorró	Alberto Ginastera 1916–1983
Noel des Enfants	Claude Debussy 1862–1918
Les Anges Musiciens	François Poulenc 1899–1963
Don't Say a Word, from *Dead Man Walking*	Jake Heggie b. 1961

SHADY LADIES

Habanera, from *Carmen*	Georges Bizet 1838–1875
Nicolette	Maurice Ravel 1875–1937
Amor	William Bolcom b. 1938

MOI

Send in the Clowns, from *A Little Night Music*	Stephen Sondheim b. 1930
I Cain't Say No, from *Oklahoma!*	Oscar Hammerstein 1895–1960
I Am Easily Assimilated, from *Candide*	Leonard Bernstein 1918–1990

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No recordings or photos, please.

TRANSLATIONS

ROSES

I Am Rose

I am Rose my eyes are blue
I am Rose and who are you
I am Rose and when I sing
I am Rose like anything

Les Roses d'Ispahan

The Roses of Ispahan in their bed of foam,
the jasmine of Mossoul, the orange blossoms
all have a perfume less fresh, an odor less soft,
O, white Leilah, than your soft breath.

Your mouth is of coral and your light laughter
sounds better than pure water and with a softer voice.
Better than the joyous wind that rocks the orange blossoms,
Better than the bird who sings at the edge of his nest of moss.

Oh Leilah, since their soft flight,
all the kisses have flown from your sweet lips
There is no perfume in the pale orange blossom,
nor scent in the roses.

Oh, that your young love, this light butterfly
could come back to my heart on a quick and sweet wing
and that it would perfume again the orange blossom,
Oh, the roses of d'Ispahan, in their bed of moss.

Heidenröslein

Once a boy a wild rose spied,
in the hedgerow growing,
She was so young and morning beautiful,
quickly on seeing her
he was filled with great joy.

Wild rose, wild rose red,
Wild rose of the hedgerow.

The boy said: "I'll break you off,
you wild rose!"
The wild rose said:
"Then I'll stick you so that you
remember me and I will not suffer!"

Wild rose, wild rose red,
Wild rose of the hedgerow.

The wild boy pulled the
Wild rose of the hedgerow,
the thorns did their work,
and vainly he said:
"Must I always suffer!"

Wild rose, wild rose red,
Wild rose of the hedgerow.

Die erwachte Rose

The Rosebud was dreaming of bright sunshine,
of whispering leaves in the fresh green grove,
of the woodsprings melodious waterfall,
of the sweetest tones of the nightingale,
of the breezes caressing and cradling,
of the odors beguiling and charming.

And when the rosebud awoke in bloom,
she gently smiled through laughing tears
and eagerly looked and wondered
at sunlight and sound, at life's fragrant spell.

When all her dreams now became true,
then with sweet amazement she trembled
and softly whispered,

Could it be that I have already lived all of this.

La Vie en Rose

Eyes that make mine look away,
A smile that looses itself on his mouth
Here is a portrait without touch-ups
Of the man to whom I belong.

When he takes me in his arms,
he speaks to me in a low voice,
I see life in rose.
He speaks words of love,
Words of everyday
And that does something to me!
He has entered into my heart,
a part that contains
Only happiness and I know the reason
It's him for me and me for him
He told me this for all our lives.
And when I realize this, I see
Life in Rose.

PARIS

Voyage à Paris

Oh, what a charming thing to leave
a morose countryside for Paris!
Pretty Paris!

To one day create love,
Oh, such a charming thing
leaving the morose countryside for Paris!

Early in the Morning

Early in the morning of a lovely summer day,
As they lowered the bright awning at the outdoor café,
I was breakfasting on croissants and café au lait
Under greenery like scenery, Rue François Premier.

They were hosing the hot pavement with a dash of flashing spray
And a smell of summer showers when the dust is drenched away,
Under greenery like scenery, Rue François Premier.

I was twenty and a lover and in Paradise to stay
very early in the morning of a lovely summer day.

From *Les Jardins de Paris*

Jardin d'Albert Kahn

In the Japanese gardens of the Albert Kahn Garden
I met Seijo, the kind student.
I gave him my hand in the Vosgienne Forest
And I kissed him underneath the blue cedars.

We made a rendezvous
in a new garden every day.
When we had finished the tour,
it was the end of our love affair.

In the Japanese gardens of the Albert Kahn Garden
I waited in vain for my Japanese friend.
I cried from sadness underneath the pretty lantern
Against the little bridge, near the weeping cedar.

Bois de Boulogne

In the Bois de Boulogne in olden times
before the time of sports events,
One celebrated marriage.

In the Bois de Boulogne in olden times
before the processions of toddlers,
One married without much uproar.

In the Bois de Boulogne, in olden times
when there was marriage,
The squirrels of the neighborhood were invited.

In the Bois de Boulogne, all the fiancés
consummated the marriage
(far from view of the minister!)
And they were blessed by the birds flying by!

RELIGION

A Prayer to St. Catherine

If I am to be preserved from heartache and shyness
By St. Catherine of Sienna, I am praying to her, that
She may hear my prayer and treat me in ev'ry way with kindness.
I went to Sienna to St. Catherine's own church (It is impossible
To deny this) to pray to her to cure me of my heartache
And shyness, which she can do, because she is a great saint.
Other saints would regard my pray'r as foolish.
Saint Nicholas for example, he would chuckle,
"God helps those who help themselves, Rouse yourself! Get
out there and do something about it!"
Or Saint Joanna. She would say,
"It is not shyness that bothers you, it is sin. Pray to Catherine of
Sienna."But that is what I have done. And that is why I have come
Here to cure my heartache.
Saint Catherine of Sienna, If this songs pleases you,
Then be good enough to answer the prayer it contains.
Make the person who sings this song less shy
Than that person is,
And give that person some joy in that person's heart!

Why Do They Shut Me Out of Heaven

Why do they shut me out of heaven?
Did I sing too loud?
But I can sing a little minor, timid as a bird.
Wouldn't the angels try me just once more.

Just see if I troubled them, but don't shut the door.
Don't shut the door.
Oh, If I were the gentlemen in the white robes and they
Were the little hand that knocked,
Could I forbid, could I forbid, could I forbid.
Why do they shut me out of heaven?
Did I sing too loud?

Priez pour paix

Pray for peace, sweet Virgin Mary
Queen of the skies and Mistress of world.
Make them pray by your courtesy
All the saints and please address your Son,
Respecting his highness
He who wants to please his people
Look at the blood
He gave to take away their sorrow
And give them prayers
Pray for peace, pray for peace
You the real treasure of joy.

—INTERMISSION—

LULLABIES

Little Horses

Hush you bye, don't you cry,
Go to sleep little baby
When you wake, you shall have
All the pretty little horses.

Black and bays, Dapples and grays
Coach and six a little horses.

Hush you bye, don't you cry,
Go to sleep little baby
When you wake, you'll have sweet cake
and all the pretty little horses.

A brown and gray and black and bay
and a Coach and six a little horses

Hush you bye, don't you cry
Oh, you pretty little baby
Go to sleep little baby
Oh, you pretty little baby!

Arrorró

Go to sleep my baby,
Go to sleep my sun,
Go to sleep little piece of my heart.

This little baby wants to sleep,
but naughty sleep will not bring his dreams.

Go to sleep little piece of my heart.

Noel des Enfants

We don't have any houses anymore
The enemy took everything right down to our beds.
They burned the school and our teacher too!
They burned the church and even Mr. Jesus Christ
And the old poor who couldn't get away.
We don't have any houses anymore.

Of course, Papa is at war
And poor Maman is dead.
Having seen this
What is one going to do?

Noel, little Noel
Don't go with them, don't ever go with them.
Punish them!
Avenge the children of France,
The little Belgians,
The little Serbs,
And the little Polish children as well.
If we have forgotten someone, please excuse us
Noel, Noel
Above all. No presents
Try to give us back our daily bread.

We have no more homes…

Les Anges Musiciens

On the strings of the rain,
The angels of midday
Play a long time on the harp.
And always under their fingers, Mozart
Sounds deliciously in drops of blue joy.

Because it is always Mozart
Which comes again without end.
The angel musicians who,
For the length of Thursday
Make the harp sing
About the gentleness of the rain.

Don't Say a Word, from *Dead Man Walking*

Don't say a word, let me look at you.
See, I'm smilin', smiling at you.
Smiling and remembering a little boy.
My Joe. Little Joey.
How you loved to swim and splash around in the water.
All the funny tricks you'd do. Remember? Remember?
My little porpoise?
Laughing in the sun, running free…
Oh, what a happy boy, Such a happy boy.
I remember, I remember, Yes.
That's what I'm rememb'ring.
I still see him in you, that little boy.
I always, always, I always will
No goodbyes now, Look I'm still smiling.

SHADY LADIES

Habanera, from *Carmen*

Love is a rebellious bird
that no one can tame;
and it's truly in vain
that one call him,
if it suits him to refuse!
Nothing helps –
threat nor entreaty.
The one man speaks well,
the other keeps quiet;
and it's the other
whom I prefer –
he hasn't said anything,
but he pleases me.
Love!

Love is a bohemian child;
he has never known law.
If you don't love me,
I love you;
but if I love you,
watch out for yourself!

The bird that you thought to catch
flapped his wings and flew away.
Love is far away –
you may wait for it;
when you don't wait anymore,
there it is!
All around you,
quickly it comes, goes away;
then it comes back again.
When you think you have hold of it,
it evades you;
when you think you're evading it,
it has hold of you!
Love!

Nicolette

Nicolette, at vespers,
went walking through the fields
Picking daisies, jonquils, and lilies of the valley.
Skipping merrily, glancing here,
there, and everywhere.

She met an old, growling wolf, all bristly with
sparkling eyes; "Hey there, my Nicolette,
would you like to come to Grandmother's house?"
Quite breathless, Nicolette ran away,
leaving behind her cap and white socks.

She met a handsome page with blue shoes and grey doublet,
"Hey there, my Nicolette, would you like a boyfriend?"
Wisely, she turned away, poor Nicolette,
very slowly, her heart quite sore.
She met a grey-haired lord,
twisted, ugly, arrogant, and potbellied.

"Hey there, my Nicolette, would you like all
of these gold coins?" Quickly she ran into his arms,
good Nicolette, never to return to the fields again.

Amor

It wasn't the policeman's fault, in all the traffic roar.
Instead of shouting, "HALT!" when he saw me, he shouted "AMOR."

Even the ice-cream man, free ice creams by the score
Instead of shouting, "Butter pecan!" one look at me, he shouted "AMOR."

All over the town it went that way, everybody took off the day.
Even philosophers understood, how good was the good, 'cause I looked so good.

The poor stopped needing less, the rich stopped needing more.
Instead of saying no or yes, just looking at me shouted "AMOR."

My day in court was cut short, I was dragged to court.
The judge said I disturbed the peace and the jury gave him what for;
The judge raised his hand and came to the stand and instead of desist and cease
"Judgie" came to the stand and took my hand and whispered "AMOR."

Night was turning in to day, I walked alone away. Never, never see that town again!
But as I passed the church house door, instead of singing, "AMEN,"
the choir was singing, "AMOR," da da da da ...

Described by the *New York Times* as "one of America's finest artists and singers," continues to be extolled as one of the music world's most beloved figures. Known to family, friends, and fans by her nickname "Flicka," the mezzo-soprano has enriched the world of classical music for over three decades.

Miss von Stade's career has taken her to the stages of the world's great opera houses and concert halls. She began at the top, when she received a contract from Sir Rudolf Bing during the Metropolitan Opera auditions, and since her debut in 1970 she has sung nearly all of her great roles with that company. In January 2000, the company celebrated the 30th anniversary of her debut with a new production of *The Merry Widow* specifically for her, and in 1995, as a celebration of her 25th anniversary, the Metropolitan Opera created for her a new production of *Pelléas et Mélisande*. In addition, Miss von Stade has appeared with every leading American opera company, including San Francisco Opera, Lyric Opera of Chicago, and Los Angeles Opera. Her career in Europe has been no less spectacular, with new productions mounted for her at Teatro alla Scala, Royal Opera Covent Garden, the Vienna State Opera, and the Paris Opera.

She is invited regularly by the finest conductors, among them Claudio Abbado, Charles Dutoit, James Levine, Kurt Masur, Riccardo Muti, Seiji Ozawa, André Previn, Leonard Slatkin, and Michael Tilson Thomas, to appear in concert with the world's leading orchestras, including the Boston Symphony Orchestra, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, San Francisco Symphony, London Symphony Orchestra, Washington's National Symphony, and the Orchestra of La Scala.

With impressive versatility, she has effortlessly traversed an ever-broadening spectrum of musical styles and dramatic characterizations. A noted bel canto specialist, she excelled as the heroines of Rossini's *La cenerentola* and *Il barbiere di Siviglia* and Bellini's *La sonnambula*. She is an unmatched stylist in the French repertoire: a delectable Mignon or Périchole, a regal Marguerite in Berlioz' *La damnation de Faust*, and, in one critic's words, "The Mélisande of one's dreams." Her elegant figure and keen imagination have made her

the world's favorite interpreter of the great trouser roles, from Strauss's Octavian and Composer to Mozart's Sesto, Idamante and—magically, indelibly—Cherubino.

Miss von Stade's artistry has inspired the revival of neglected works such as Massenet's *Cherubin*, Thomas' *Mignon*, Rameau's *Dardanus*, and Monteverdi's *Il ritorno d'Ulisse in patria*. Her ability as a singing actress has allowed her to portray wonderful works in operetta and musical theatre including the title role in *The Merry Widow* and Desirée Armfeldt in *A Little Night Music*. Her repertoire is continually expanding with the works of contemporary composers. She created the role of Tina in Dallas Opera's world premiere production of Dominick Argento's *The Aspern Papers* (a work written for her) as well as the role of Madame de Merteuil in the Conrad Susa's *Dangerous Liaisons* and Mrs. Patrick De Rocher in Jake Heggie's *Dead Man Walking*, both for San Francisco Opera.

Frederica von Stade continues to create compelling new stage portrayals. In 2005 Los Angeles audiences saw her first-ever performances of the title role in *La Grand Duchesse de Gerolstein* in a new production directed by famed movie director Garry Marshall for Los Angeles Opera. Later that season she gave her first performances as Ottavia in *L'Incoronazione di Poppea* with Houston Grand Opera, a role she reprised for Los Angeles Opera in the 2006–07 season.

Frederica von Stade's orchestral repertoire is equally broad, embracing works from the Baroque to those of today's composers. She has garnered critical and popular acclaim in her vast French repertoire as one of the world's finest interpreters of Ravel's *Shéhérazade*, Berlioz's *Les nuits d'été*, and Canteloube's *Les chants d'Auvergne* as well as the orchestrated songs of Debussy and Duparc. She is continually in demand for the symphonic works of the great Austrian and German composers including Mozart and Mahler, as well as the new works of American composers.

It was the American composer Richard Danielpour who helped Frederica von Stade to realize an artistic and personal dream when he wrote *Elegies* in 1998. The work, scored for orchestra, mezzo-soprano, and baritone, is a tribute to Miss von Stade's father, Charles von Stade, who was killed in the final days of World War II, and is based on the text of letters Mr. von Stade sent to his wife during the war. It is through these letters that Frederica von Stade came to know her father, who died two months before her birth. In January 1998 the Jacksonville Symphony, led by Roger Nierenberg, offered the world premiere of *Elegies* with performances in Florida and in New York's Carnegie Hall. *Elegies* is available on SONY Classical and has been performed throughout North America and Europe.

Unparalleled in her artistry as a

recitalist, Miss von Stade combines her expressive vocalism and exceptional musicianship with a rare gift for communication, enriching audiences throughout the world. Her repertoire encompasses a rich variety, from the classical style of Mozart and Haydn to the popular songs of Broadway's greatest musicals; from Italian "Arie antiche" to the songs of contemporary composers—who compose especially for her—such as Dominick Argento and Jake Heggie. She continues to explore new music and recently brought a program of the songs of Pauline Viardot to London's Wigmore Hall and the Théâtre Musical de Paris.

She has made more than seventy recordings with every major label, including complete operas, aria albums, symphonic works, solo recital programs, and popular crossover albums. Her recordings have garnered six Grammy nominations, two Grand Prix du Disc awards, the Deutsche Schallplattenpreis, Italy's Premio della Critica Discografica, and "Best of the Year" citations by *Stereo Review* and *Opera News.* She has enjoyed the distinction of holding simultaneously the first and second places on national sales charts for Angel/EMI's *Show Boat* and Telarc's *The Sound of Music.*

Miss von Stade appears regularly on television, through numerous PBS and other broadcasts. In 2002 she was seen on national television in a concert with the Mormon Tabernacle Choir as part of the opening ceremonies of the Salt Lake City Winter Olympic Games. In 2001 she participated in the opening of Philadelphia's Kimmel Center for the Performing Arts performing in a concert together with Sir Elton John, Andre Watts, and the Philadelphia Orchestra.

Other highlights of recent television appearances include a gala concert with the San Francisco Symphony to open the 1998–99 season at New York's Carnegie Hall and a *Live from Lincoln Center* television event opening the 1999 season of the Mostly Mozart Festival, both broadcast throughout North America. She can be seen in *Live from the Met* performances as Cherubino, Hansel, and Idamante, and through PBS broadcasts of her celebration of the art of American song with Thomas Hampson, Marilyn Horne, Dawn Upshaw, and Jerry Hadley in a program at New York's Town Hall titled *I Hear America Singing,* as well as a program with Tyne Daly that included arias, art songs, and popular crossover material. Also seen on PBS were holiday specials, *Christmas with Flicka,* shot on location in Salzburg, *A Carnegie Hall Christmas* with Kathleen Battle, and an evening of operatic and musical theatre selections with Samuel Ramey and Jerry Hadley titled *Flicka and Friends.* Her recent portrayals in *Dangerous Liaisons* and *The Aspern Papers* were broadcast throughout North America. She can also be seen in the Unitel film of the classic Jean-Pierre Ponnelle production of *La cenerentola.*

Frederica von Stade begins the 2007–08 season with her debut at Theater an der Wien where she reprises her portrayal of Mrs. Patrick De Rocher in a new production of Jake Heggie's *Dead Man Walking*. Later in the season she will return to Houston Grand Opera to create the role of Madeline in the world premiere of Jake Heggie's chamber opera *Last Acts*, that he composed specifically for her.

Frederica von Stade holds honorary doctorates from Yale University, Boston University, San Francisco Conservatory of Music (which holds a Frederica von Stade Distinguished Chair in Voice), the Georgetown University School of Medicine, and her alma mater, the Mannes School of Music. In 1998 Miss von Stade was awarded France's highest honor in the Arts when she was appointed as an officer of L'Ordre des Arts et des Lettres, and in 1983 she was honored by President Reagan at The White House for her significant contribution to the arts.

Angel/EMI * BMG/RCA * CBS Masterworks * London/Decca *
Deutsche Grammophon * Erato * Highbridge * Philips Classics * SONY Classical *
Teldec Classics * Telarc

Personal Direction:
JEFFREY D. VANDERVEEN, *director*

For more information about Frederica von Stade,
please visit her website at:
http://www.fredericavonstade.com

Frederica von Stade Master Class
with eight BYU vocal students
Saturday, January 19, 1–3 p.m.
Harris Fine Arts Center
Madsen Recital Hall

Free for BYU students/$10 general public
Fine Arts Ticket Office, 422-4322

Jake Heggie is the composer of the acclaimed operas *Dead Man Walking* (libretto by Terrence McNally), *The End of the Affair* (libretto by Heather McDonald, Leonard Foglia, and Jake Heggie), the lyric drama *To Hell and Back* (libretto by Gene Scheer), and the musical scene *At the Statue of Venus* (libretto by Terrence McNally). The recipient of a 2005–06 Guggenheim Fellowship, he has composed more than 200 songs, as well as concerti, orchestral works, and chamber music. His songs, song cycles, and operas are championed internationally by singers including Frederica von Stade, Susan Graham, Audra McDonald, Patti LuPone, Isabel Bayrakdarian, Kristin Clayton, Kristine Jepson, Joyce DiDonato, Joyce Castle, Zheng Cao, and Bryn Terfel. He has collaborated extensively with conductors Patrick Summers, Nicholas McGegan, John DeMain, Michael Morgan, and director Leonard Foglia.

Upcoming commissions include a music theatre work for the Metropolitan Opera; a three-person music theatre work featuring Frederica von Stade for Houston Grand Opera and San Francisco Opera (libretto by Gene Scheer); a major new opera for Dallas Opera and San Francisco Opera (libretto by Terrence McNally); a new song for mezzo Joyce DiDonato to celebrate the 50th anniversary of the Merola Opera Program; duets for women for the Steans Institute; and *For a Look or a Touch*, a song cycle for baritone, narrator, and chamber ensemble commissioned by Seattle's Music of Remembrance (texts by Gene Scheer, based on interviews in the documentary film *Paragraph 175*).

In 2007 *Dead Man Walking* received more than fifty performances. Heggie's operas have been performed at the San Francisco Opera, New York City Opera, Houston Grand Opera, Seattle Opera, State Opera of South Australia, Cincinnati Opera, Austin Lyric Opera, Opera Pacific, Calgary Opera, Pittsburgh Opera, Madison Opera, Baltimore Opera, and Michigan Opera Theatre. *Dead Man Walking* recently received its European premiere in Dresden in a new production by Nikolaus Lehnhoff. Future productions of the operas are scheduled for Malmö Opera (Scandinavian Premiere), Vienna's Klangbogen Festival, Sydney, and Kansas City Lyric Opera. An award-winning PBS documentary titled *And Then One Night: The*

Making of Dead Man Walking, has been telecast internationally, and both operas have received live broadcasts on National Public Radio.

He has been resident composer for the San Francisco Opera, EOS Orchestra, Vail Valley Music Festival, and the Orcas Island Chamber Music Festival, and has given lectures and master classes for singers and composers at universities and conservatories that include the Cincinnati Conservatory, NYU, Bucknell University, DePauw University, and UCLA, to name a few. He has also been a guest artist at SongFest in Malibu, the Steans Institute at the Ravinia Festival, and the Grandin Festival in Cincinnati.

As a pianist Heggie has often accompanied Frederica von Stade in recital and has also performed with sopranos Anna Netrebko, Dawn Upshaw, Kristin Clayton, Nicolle Foland, and Leah Partridge; mezzos Susan Graham, Joyce DiDonato, Margaret Lattimore, Mary Phillips and Zheng Cao; tenor Paul Groves; countertenor Brian Asawa; and baritones Thomas Hampson and Bo Skovhus. Recordings of his work include *The Deepest Desire* (Eloquentia), *Dead Man Walking* (Erato), *The Faces of Love* (RCA), *My Native Land* (Teldec), and *Holy the Firm: Essay for Cello and Orchestra* (Oakland East Bay Symphony with cellist Emil Miland). Heggie also contributed a song to the musical *Songs From and Unmade Bed*, lyrics by Mark Campbell (Ghostlight).

Among the composer's numerous commissions are works for the San Francisco Opera, Houston Grand Opera (co-commissioned by Madison Opera and Opera Pacific), Metropolitan Opera with Lincoln Center Theater, Opera Colorado, Ravinia Festival, Philharmonia Baroque Orchestra, St. Paul Chamber Orchestra, Carnegie Hall, Dallas Symphony Orchestra, Oakland East Bay Symphony, Los Angeles Philharmonic, Louisville Orchestra, New Century Chamber Orchestra, Chanticleer, Harmida Trio, Camerata Pacifica, San Francisco Girls Chorus, Choral Arts Society of Philadelphia, University of Kansas at Lawrence, University of Connecticut at Storrs, Music of Remembrance, Pacifica Chorale, Bravo! Vail Valley Music Festival, Music Accord and individual commissions from singers Frederica von Stade, Jennifer Larmore, Brian Asawa, Bryn Terfel, and Robert Orth.

Jake Heggie was born in West Palm Beach, Florida, in 1961. From the age of two he was raised in Ohio and California. His first composition teacher was the late Ernst Bacon in Orinda, California, from 1977 to 1979. After two years of study in Paris, he went to UCLA where he studied piano with the late Johana Harris and composition with Roger Bourland, Paul DesMarais, and the late David Raksin. He has made his home in San Francisco since 1993.

The visit to the Brigham Young University by renowned mezzo-soprano Frederica Von Stade marks the inauguration of the Nancy Peery Marriott Visiting Artist Endowment at BYU.

Recognizing both the caliber of the singers at BYU and the challenges they face to gain professional exposure, Nancy Perry Marriott created an endowment to bring professional artists and teachers to BYU each year to hear and train the best students during a brief residency.

Nancy Peery Marriott is a woman of many talents and accomplishments. She was born in Palo Alto, California, to H. Taylor and Mary Rich Peery. Nancy credits her father for an outgoing personality and her mother for a lifelong passion for music.

Nancy began voice lessons in fifth grade and she's been singing ever since. She studied at the Longy School of Music in Cambridge, Massachusetts and went on to perform as a soloist with the Mormon Tabernacle Choir at the Kennedy Center (Washington, D.C.), Wolf Trap (Virginia), Strathmore Hall (Maryland), Boston's Symphony Hall, and in the Marriott Center at a recent BYU Homecoming Spectacular.

Nancy met her husband Richard Marriott at the University of Utah. After graduation they moved to the East Coast where Dick joined the Marriott Corporation on a full-time basis in 1965, starting as manager of a Hot Shoppes restaurant in Willston, Virginia.

She and Dick would eventually have four beautiful daughters, each of whom attended Brigham Young University. Currently the Marriotts have 13 grandchildren.

Today, Nancy still enjoys singing as well as oil painting, skiing, writing, and traveling. She has biked with Dick and her children throughout Europe. In church, Nancy says her favorite callings have been teaching Sunday School and serving with the Church International Affairs Committee.

Dick and Nancy are long-time friends of Brigham Young University. They serve on the Marriott School of Management's National Advisory Council and the BYU President's Leadership Council. Over the years, their magnanimous benevolence has blessed the lives of countless students and faculty members.

For their many years of wonderful contributions, Brigham Young University presented the 2007 President's Award to Richard E. Marriott and Nancy Peery Marriott.

Brigham Young Artist Vocal Auditions

The Vocal Division in the BYU School of Music has a long history of producing outstanding voices with professional potential, most notably, Ariel Bybee. To better prepare aspiring singers for the rigors of professional performance, BYU began vocal auditions in 1997. Consisting of four rounds, including a preliminary round where the top 25 singers are invited to participate in the first round, 15 advance to the second round and the top ten singers advance to the final round, at which time the Singers of the Year are announced. To make the event more rigorous, separate judging panels adjudicate each round, thereby eliminating bias.

In the past ten years, most of the Singers of the Year have gone on to advanced studies at prestigious institutions and several have earned significant recognition in the professional ranks. The final round for 2008 auditions will be held Saturday, January 19, 7:30 p.m., in the Madsen Recital Hall, with Frederica von Stade adjudicating. Admission is free and open to the public.

1997	Karen Evans	Twice regional finalist, MET Opera Auditions
1998	Thomas Glenn	DMA, Florida State University; leading roles with San Francisco Opera and elsewhere
1999	Brian Stuccki	MM, Indiana University; leading roles in the United States and Europe.
2000	Lindsay Killian	National Winner, MET Opera Auditions
2001	Elizabeth Pike	
2002	Kathryn Swigert	
2003	Robert Brandt	DMA from Indiana University. Faculty, University of Delaware
2004	Marilyn Reed	MM, Cincinnati Conservatory of Music; 2nd place, International Meistersinger Competition, Graz, Austria
2005	Camela Cañete	Denver Regional Finalist, MET Opera Auditions
2006	Emily Williams	Encouragement Award, District Metropolitan Opera Auditions
2007	Eric Hanson	Male Singer of the Year; 3rd Place, International Meistersinger Competition, Graz, Austria; curently pursuing a master's degree at Florida State University
2007	Rachel Willis	Female Singer of the Year; role of Countess in BYU production of *Le nozze di Figaro,* 2007, and will graduate from BYU April 2008

Classical 89
KBYU-FM

This musical event is the fifty-second performance sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Electronic Music Concert

7:30 p.m.
19 January 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Mareas — Miguel Chuaqui (b. 1964)
For alto flute and electronic sounds

Carlton Vickers, *flute*

Beyond the Zero — Steven Ricks (b. 1969)
For violin and electronic sounds

LeeAnn Morgan, *violin*

Huygens' Workshop — Neil Thornock
For toy piano and electronic sounds

Neil Thornock, *toy piano*

Cadence (III Decrescendo) — Joshua Parmenter
Electroacoustic music

Solo/Tutti — Richard Karpen
For violin and electronic sounds

LeeAnn Morgan, *violin*

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This is the fifty-third event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
College of Fine Arts and Communications
School of Music

presents

Angela Higbee
Soprano

in Senior Recital

Student of Darrell Babidge

Assisted by

Christopher Koelzer, *piano*
Joe Nibley, *trumpet*

Required for the Bachelor of Music Degree
with an Emphasis in Vocal Performance

7:30 p.m.
23 January 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Eternal Source of Light Divine — George Frideric Handel, 1685–1759

Joe Nibley, *trumpet*
Jennifer Thatcher, *violin*
Margaret Yorgason, *violin*
Brooke Howland, *viola*
Jordan Yorgason, *cello*

Mio tesoro per te moro, from 7 Arie con Tromba Sola — Alessandro Scarlatti, 1660–1725

Joe Nibley, *trumpet*

Das veilchen — Clara Wieck Schumann, 1819–1896
Liebst du um Schönheit
Lorelei

Ah! non credea mirarti ... Ah, non giunge, from *La sonnambula* — Vincenzo Bellini, 1801–1835

Pause

L'heure exquise — Reynaldo Hahn, 1875–1947
Fêtes galantes
L'énamourée

The Singer — Michael Head, 1900–1976

Midsummer — Amy Worth, 1888–1967

The Bird — John Duke, 1899–1984

A Word on My Ear — Michael Flanders, 1922–1975; Donald Swann, 1923–1994

This is the fifty-fourth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Winter Choirfest

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

Men's Chorus
Rosalind Hall, *conductor*

7:30 p.m.
25–26 January 2008
Provo Tabernacle

PROGRAM

Sing with Joy

Let All the World in Every Corner Sing — Duane Blackley

Sing We with Jolly Mirth — Hans Leo Hassler
1564–1612

Mirth — David Sargent
b. 1941

If you are merry, sing away,
And touch the organs sweet.
This is the Lord's triumphant day,
Ye children in the galleries gay,
Shout from each goodly seat.

It shall be May tomorrow's morn,
Afield then let us run,
And deck us in the blooming thorn,
Soon as the cock begins to warn,
And long before the sun.

I give the praise to Christ along,
My pinks already show;
And my streaked roses fully blown,
The sweetness of the Lord make known,
And to his glory grow.

With white and crimson laughs the sky,
With birds the hedgerows ring;
To give the praise to God most high,
And all the sulky fiends defy,
Is a most joyful thing.

—Christopher Smart

Four Latin Texts

Sanctus et Benedictus — Stephen Paulus
b. 1949

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of thy glory.
Hosanna in the highest.

Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Gloria, from *Mass No. 6* — Orban, b. 1947

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.

Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
Have mercy on us.
Thou who takest away the sins of the world,
Receive our prayer.
Those who sittest at the right hand of the Father,
Have mercy upon us.

For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

Agnus Dei — Kalinnikof

Unicornis captivatur

Ola Gjeilo
b. 1978

The unicorn is captured,
It's presented to the royal court
In the hunters' snare;
Creeping, it freed itself from the pole;
Because it's wounded, it heals itself
With the viper's venom.

Sing Alleluia
To the dying Lamb;
Sing Alleluia,
Cry Alleluia
To the victorious Lion.

Life returns to the wounded Pelican
After miserable death
In its nest for the sins of the world.
The Phoenix' light is burnt out,
The ancient sins of the world
Are utterly consumed by flame.

Sing Alleluia
To the dying Lamb;
Sing Alleluia,
Cry Alleluia
To the victorious Lion.

The Hydra enters the crocodile,
Deprives it of its entrails, kills it,
And comes back alive.
Three days long
The Lion slept till the King
Awakened it with a roar.

Sing Alleluia
To the dying Lamb;
Sing Alleluia,
Cry Alleluia
To the victorious Lion.

Yet There is Hope

Flanders Fields

Paul Aitken
b. 1970

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky

The larks, still bravely singing, fly
Scarce heard amid the guns below.
We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.
Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep, though poppies grow
In Flanders fields.
—John McCrae

Death Shall Not Destroy My Comfort — American Folk Hymn
Arr. Mack Wilberg

Lean on My Ample Arm — Evan Stephens
1854–1930

Tonight at Eight

Tonight — Leonard Bernstein
1918–1990

Mam'selle — Traditional

Four Folk Songs

Annie Laurie — Arr. Crawford Gates
Bobby Shaftoe — Arr. Gordon Langford
Scarborough Fair — Arr. Yumiko Matsuoka
Song for the Mira — Stuart Calvert
b. 1954

Megan Baer, *oboe*

A Savior is Come

Jesus, Savior, Pilot Me — John Edgar Gould
Arr. Robert Manookin

Carol of Joy — Dan Forrest
b. 1978

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
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Please visit us at: choirs.byu.edu

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This is the fifty-eighth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Mark Broschinsky
Trombone

Assisted by
Larry Blackburn, *piano*

7:30 p.m.
26 January 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasiestücke, op. 73 — Robert Schumann, 1810–1856
- Zart und mit ausdruck
- Lebhaft, leicht
- Rasch und mit Feuer

Sequenza V — Luciano Berio, 1925–2003

Sonata — Juraj Filas, b. 1955

—INTERMISSION—

Sonata, op. 38 — Johannes Brahms, 1833–1897
- Allegro non troppo
- Allegretto quasi Menuetto
- Allegro

BIOGRAPHY

Mark Broschinsky has performed as a guest artist at the Casals Festival in Puerto Rico and has also appeared with numerous orchestras and ensembles, including the Utah Symphony Orchestra, Rhode Island Philharmonic, New Hampshire Symphony, and Wet Ink. As a former member of the Synergy Brass Quintet, Mark has performed concerts and presented master classes throughout the United States, including appearances at the Manhattan School of Music, Mannes College of Music, San Francisco Conservatory, Indiana University School of Music, and Shepherd School of Music at Rice University.

Mark earned his bachelor's degree from the University of Utah in Salt Lake City. While there he was a featured soloist with the University of Utah Wind Symphony and Philharmonia Orchestra. Mark then went on to complete a master's degree in trombone performance at the New England Conservatory of Music in Boston and pursued additional studies with Norman Bolter at the Longy School of Music in Cambridge. Currently Mark is a candidate for the doctor of musical arts degree at the Manhattan School of Music in New York City.

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This is the sixtieth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Guest Artist Recital

Alan Chow
Piano

7:30 p.m.
29 January 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Sonata in E-flat Major, Hob: XVI/52 — Franz Joseph Haydn (1732–1809)

- Allegro
- Adagio
- Finale: Presto

Vallée d'Obermann, from *Années de pelerinage, Suisse* — Franz Liszt (1811–1886)

—Intermission—

Barcarolle, op. 60 — Fryderyk Chopin (1810–1849)

Nocturne in C-sharp Minor, op. posthumous

Sonata No. 2 in B-flat Minor, op. 35

- Grave; doppio movimento
- Scherzo
- Marche funébre: Lento
- Finale: Presto

Biography

Associate professor and coordinator of the piano program at Northwestern University, Alan Chow was a first-prize winner at the Concert Artists Guild Competition and grand prize winner at the Palm Beach International Piano Competition. He has also received the silver medal and audience favorite prize at the Gina Bachauer International Piano Competition. Alan Chow has been a soloist with the Hong Kong Philharmonic, National Symphony, Utah Symphony, Oakland Symphony, Tulsa Philharmonic, and Kansas City Symphony. He has performed recitals in New York's Alice Tully Hall and throughout the United States as well as concert tours in Hong Kong, Japan, China, and Taiwan. Former artist-in-residence at the University of Arkansas, Alan Chow has studied with Menahem Pressler at Indiana University, Sascha Gorodnitzki at The Juilliard School, and Nelita True at the University of Maryland.

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

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This musical event is the sixty-first performance sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Artist Recital

Jaren Hinckley
Clarinet

A Wild Time!

Assisted by
Jayne Galloway, *piano*

7:30 p.m.
30 January 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Ring Out, Wild Bells — Crawford Gates, b. 1921

Sonata — Alec Wilder, 1907–1980
- Allegro Moderato
- Andante
- Grazioso
- Allegro con fuoco

Half Moon at Checkerboard Mesa — Phillip Bimstein, b. 1947

—INTERMISSION—

Where the Wild Things Are — Jaren Hinckley, b. 1968
Rosalind Hall, Narrator

Time Pieces — Robert Muczynski, b. 1929
- Allegro risoluto
- Andante espressivo
- Allegro moderato
- Introduction: Andante molto—Allegro energico

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This is the sixty-second event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Faculty Recital

Lawrence Green
Guitar

2:15 p.m.
2 February 2008
Museum of Art Auditorium

Program

Valse Venezolano No. 3	Antonio Lauro 1917–1986
Sons de Carilhões (Maxixe-Chôro)	João Guimarães 1908–1967
Norteña	Jorge Gomez Crespo 1900–1971
Danzas Espanolas No. 5–Playera	Enrique Granados 1867–1916
Mallorca (Barcarola), op. 202 (7)	Isaac Albeniz 1860–1909
Recuerdos de viaje, op. 71	Isaac Albeniz 1860–1909
Rumores de la Caleta (Malagueña) (4)	
Danza Brasilera	Jorge Morel b. 1931
Siete Canciones populares españolas El paño moruno Seguidilla murciana Asturiana Jota Nana Canción Polo	Manuel de Falla 1876–1946

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To view upcoming events online, visit http//performances.byu.edu.

This is the sixty-fifth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Cari Sue Green
Violin

In Junior Recital

Student of Barbara Williams
and Monte Belknap

Assisted by
Jayne Galloway, *piano*
Tess Epperson, *harp*

Required for Bachelor in Music Degree
with an Emphasis in Performance

7:30 p.m.
2 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Meditation, from *Thaïs* — Jules Massenet, 1842–1912

Sonata No. 1 in G Minor, BWV 1001 — Johann Sebastian Bach, 1685–1750
- Adagio
- Fuga

PAUSE

Two Little Serenades — André Previn, b. 1929
- Noah
- Naava

Baal Shem, Three Pictures of Chassidic Life — Ernest Bloch, 1880–1959
- Vidui (Contrition)
- Nigun (Improvisation)
- Simchas Torah (Rejoicing)

For information about giving to the BYU School of Music,
visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the sixty-sixth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Deseret Piano Trio

Monte Belknap, *violin*
Julie Bevan, *cello*
Jeffrey Shumway, *piano*

7:30 p.m.
6 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio in D Minor, op. 120 — Gabriel Fauré, 1845–1924

Allegro ma non troppo
Andantino
Allegro vivo

Trio in B-flat Major, op. 97, "Archduke" — Ludwig van Beethoven, 1770–1827

Allegro moderato
Allegro
Andante cantabile ma pero con moto
Allegro moderato

For information about giving to the BYU School of Music,
visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the sixty-seventh event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Blake Wilkins
Saxophone

in Junior Recital

Student of Ray Smith

Assisted by
Steve Lindeman, *B-3*
Denson Angulo, *bass*
Brandon Cummings, *drums*
Richard Burton, *piano*
Maria Heward, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Jazz Studies

1:30 p.m.
9 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for E-flat Saxophone and Piano — Bernard Heiden (1910–2000)

Allegro
Vivace
Adagio—Presto

Maria Heward, *piano*

Inner Urge — Joe Henderson (1937–2001)

Wave — Antonio Carlos Jobim (1927–1994)

Unknown Blues

Family — Bob Mintzer (b. 1953)

Invisible Light — Jerry Bergonzi (b. 1947)

But Not for Me — George Gershwin (1898–1937)

For information about giving to the BYU School of Music,
visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the sixty-eigth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Aubery Anderson
Soprano

Student of
J. Arden Hopkin

Valerie Perkins
Mezzo-soprano

Student of
Jennifer Welch-Babidge

In Junior Recital

5:30 p.m.
9 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

*Un raggio di speme, from *Orlando furioso*	Antonio Vivaldi 1678–1741
†Ombra mai fu, from *Xerxes*	George Frederic Handel 1685–1759
†A questo seno, from *La gazza ladra*	Giacchino Rossini 1792–1868
*Die Nacht *Schon sind doch kait †Wir wandelten †Dein blaues Auge †Vergebliches Ständchen	Richard Strauss 1864–1949 Johannes Brahms 1833–1897
*Paysage sentimental *Clair de lune *†Flower Duet, from *Lakmé*	Claude Debussy 1862–1918 Léo Delibes 1836–1891
†Après un rêve	Gabriel Fauré 1845–1924
†Seguidilla, from *Carmen*	Georges Bizet 1838–1875
†The Crucifixion †The Desire for Hermitage *Heart, We Will Forget Him *Laurie's Song, from *The Tenderlands*	Samuel Barber 1910–1981 Aaron Copland 1900–1990

*Aubrey Anderson
Eric Callison, *piano*

†Valerie Perkins
Chris Koelzer, *piano*

For information about giving to the BYU School of Music,
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To view upcoming events online, visit http://performances.byu.edu.

This is the sixty-ninth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Katherine Smith

Bassoon

In Junior Recital

Student of Christian Smith

Assisted by
Daniel Glendhill, *piano*
Daniel Rulon Bailey, *clarinet*
Rebecca Perry, *piano*

Required for a Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
9 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, op. 24, no. 5 — François Devienne 1759–1803
- Allegro con espressione
- Adagio
- Rondeau

Sonate, op. 71 — Charles Koechlin 1867–1950
- Andante moderato
- Nocturne
- Final

INTERMISSION

Trio Pathétique for Clarinet, Bassoon, and Piano — Mikhail Glinka 1804–1857
- Allegro moderato
- Scherzo
- Largo
- Allegro con spirito

Daniel Rulon Bailey, *clarinet*
Rebecca Perry, *piano*

Concerto in E Minor, RV 484 — Antonio Vivaldi 1678–1741
- Allegro poco
- Andante
- Allegro

For information about giving to the BYU School of Music,
visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the seventieth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Facets of Love
A Valentine's Concert

BYU Singers
Ronald Staheli, *conductor*

Concert Choir
Rosalind Hall, *conductor*

12 & 13 February 2008
de Jong Concert Hall
Harris Fine Arts Center

Program

Where Love Is

Ubi Caritas — Ola Gjeilo
b. 1978

Where love is, God is there.
Christ's love gathers us together.
Let us rejoice and be glad in His love.
Let us revere and love the living God,
and, from a sincere heart,
let us love one another.

Fragments of the Mass: Reflections on God's Love

Kyrie — Richard Rodney Bennett
b. 1936

Lord have mercy,
Christ have mercy,
Lord have mercy.

Sanctus et Benedictus — Stephen Paulus
b. 1949

Holy, Holy, Holy
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.

Blessed is he who comes in the name of the Lord
Hosanna in the highest.

Agnus Dei — B. Kalinnikof
b. 1978

Christ Metaphors

Unicornis captivatur — Ola Gjeilo

The unicorn is captured,
It's presented to the royal court
In the hunters' snare;
Creeping, it freed itself from the pole;
Because it's wounded, it heals itself
With the viper's venom

Refrain:
Sing Alleluia
To the dying lamb;
Sing Alleluia,
Cry Alleluia
To the victorious lion.

Life returns to the wounded pelican
After miserable death
In its nest for the sins of the world.
The phoenix's light is burnt out,
The ancient sins of the world
Are utterly consumed by flame.

The hydra enters the crocodile,
Deprives it of its entrails, kills it,
And comes back alive.
Three days long
The lion slept till the King
Awakened it with a roar.

The Lord Is My Shepherd — Thomas Matthews
1915–1999

In Memoriam

Flanders Fields — Paul Aitken, b. 1970

In Flanders fields the poppies blow
Between the crosses, row on row,
That mark our place; and in the sky
The larks, still bravely singing, fly
Scarce heard amid the guns below.

We are the Dead. Short days ago
We lived, felt dawn, saw sunset glow,
Loved, and were loved, and now we lie
In Flanders fields.

Take up our quarrel with the foe:
To you from failing hands we throw
The torch; be yours to hold it high.
If ye break faith with us who die
We shall not sleep though poppies grow
In Flanders fields.

— John McCrae

Rousing the Renaissance

Sing We with Jolly Mirth — Hans Leo Hassler, 1564–1612

Come Again, Sweet Love — Jon Dowland, 1562–1626

Dulcis Amica — Jacob Handl, 1550–1591

Sweet friend, come, thou solace of the night.
Though a bird, there is yet none like you.
You, Philomela, are capable of thousands of different tones.
You are capable of singing thousands of modes.

Come to the Fair

Come to the Fair	Arr. Rosalind Hall
Scarborough Fair	Arr. Yumiko Matsuoka
Star of the County Down	Arr. Donald Patriquin

British Boys and Girls

Annie Laurie	Arr. Crawford Gates
Bobby Shaftoe	Arr. Gordon Langford
Marianne	Arr. Philip Wilby
Danny Boy	Arr. R. Paul Thompson

Her Sacred Spirit Soars — Eric Whitacre, b. 1970

Her sacred spirit soars o'er gilded spires,
And breathes into creative fires a force;
In well-tuned chants and chords of countless choirs
Lives ever her immortal shadowed source.
From age to age the roll of poets grows;
And yet, a lonely few are laurel-crowned,
In whose sweet words her inspiration shows,
Revealing insights deep and thoughts profound.
O shall Cecelia, or shall Goddess Muse
Reach then to me across eternal skies?
Is heaven's quick'ning fire but a ruse,
Abiding rather here before mine eyes?
Nearer than I dream'd is She whose fame
All poets sing, whose glory all proclaim:
"LONG LIVE FAIR ORIANA!"

—C. Anthony Silvestri

BYU Singers
Ronald Staheli, *conductor*

Soprano

Aubrey Anderson
Amy Elbert
Emily Hendricks
Kadee Leavitt
Lindsay Leininger
Angela Nelson
Karen Whidden
Emily Workman

Alto

Christina S. Bishop
Michelle Broadbent
Colleen Butler
Cherie Call
Ryann P. Edwards
Suzana Garrett
Amy Isaksen
Allison Jones
Deanna Lunt
Sarah Nowland
Valerie Perkins

Tenor

Joshua Bishop
Nicholas Bishop
James Duncan
Anthony Gardner
Ben Gardner
Jacob Meldrum
Evan Moss
Ben Peterson

Bass

Devin Anderton
Ben Boster
Jacob Hart
Joshua Hendryx
Dane Holmes
Shane Holmes
Scott Moore
Kip Nelson
Jared Oaks
Shea Owens
Stephen Pace
Daniel Robertson
Brent Rogers
Andrew Walker
Adam Walton
Dan Workman
Mariah Wilson

BYU Concert Choir

Rosalind Hall, *conductor*

Soprano

Amber Bezzant
Katherine Carter
Jessica Contreras
Marcie Crowther
Elise Davis
Maura Dunn
Camille Finlinson
Jill Greenwood
Kelsey Howell
Angela Jack
Phoenix Luz
Alyce Oblad
Laura Ockey
Cathy Oldroyd
Stephanie Payne
Katelyn Stone
Jennifer Weiss
Britain Young

Alto

Uijoo Anderson
Emily Ball
Lori Bikhazi
Emily Egan
Bridgette Ethington
Lily Ferguson
Jennifer Goodman
Laurie Hamer
Rachel Hatch
Jessie Hawkes
Monica Hymas
Debi Johanson
Erin McCaughin
Karen McKay
Melody Meyer
Maria Pack
Heather Perkins
Whitney Petersen
Sundy Peterson
Jessica Ranck
Kathryn Robinson
Janneke Shirts
Amanda Van Gesen
Alexandra Wink

Tenor

Tyler Baer
Brandon Bastian
Gideon Burrows
Christopher Buttars
Adam Calvert
Jonathan Duncan
WillEvans
Christian Hansen
Will Hatch
Nicholas Herrick
Kevin Johnson
Darin Johnston
Aric Johnstone
Jubal Joslyn
Andrew Lee
Steven Madsen
Danny McDavitt
Joseph Olsen
Nathan Owens
Spencer Pearce
Lee Ragsdale
Nicholas Sherwood
Todd Tanner

Bass

David Armantrout
Andrew Bankhead
Clinton Blanco
Christopher Christensen
Joshua Freeman
Curtis Goodman
Danny Gray
David Halgren
MichaelHess
Scott Hillstrom
GeorgeHnatiuk
Ruben Hoyos
Abraham Lee
Matt Nielsen
Andrew Okabe
Marc Peterson
Samuel Robinson
Mark Schlerf
Peter Shirts
Brian Smith
Todd Tanner
Brady Toone
Gregory Von Forell
Joshua Wood
Takahiro Yanagita
MarkZabriskie
BJ Zeyer

Upcoming Events

BYU Men's and Women's Chorus
Wednesday and Friday, February 20 and 22, 7:30 p.m.
de Jong Concert Hall
$10 ($3 off with BYU or student ID)

BYU Men's and Women's Chorus
Tuesday-Wednesday, March 25-26, 7:30 p.m.
de Jong Concert Hall
$10 ($3 off with BYU or student ID)

BYU Singers and Concert Choir
Friday-Saturday, April 11-12, 7:30 p.m.
de Jong Concert Hall
$10 ($3 off with BYU or student ID)

Please visit us at http://choirs.byu.edu

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This is the seventy-third event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Woodfield
Flute

in Junior Recital

Student of Lisa Byrnes

Assisted by

Diane Bastian, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Flute Performance

5:30 p.m.
12 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Fantasie Pastoral Hongroise, op. 26 — Franz Doppler, 1821–1883

Sonata for Flute and Piano in C, BWV 1033 — Johann Sebastian Bach, 1685–1750
- Andante–Presto
- Allegro
- Adagio
- Menuett I–Menuett II

—INTERMISSION—

Density 21.5 — Edgard Varese, 1883–1965

Sonata for Flute and Piano, op. 94 — Sergey Prokofiev, 1891–1953
- Andantino
- Allegretto Scherzando
- Andante
- Allegro con brio

For information about giving to the BYU School of Music, visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the seventy-first event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rebecca Tittelfitz
Oboe

in Senior Recital

Student of Geralyn Giovannetti

Assisted by
Gerta Wiemer, *piano*
Andrew Clement, *cello*
Kellie Goff, *flute*
Becky Perry, *piano*

Required for a Bachelor of Music Degree
with an Emphasis in Oboe Performance

7:30 p.m.
12 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto — Antonino Pasculli (1842–1924)

Sonate — Henri Dutilleux (b. 1916)
- Aria
- Scherzo
- Final

INTERMISSION

Les Folies d'Espagne — Marin Marais (1656–1728)
Variations on "La Folia"

Andrew Clement, *cello*
Gerta Wiemer, *harpsichord*

Pastorale Et Arlequinade — Eugene Goosens (1893–1962)

Kellie Goff, *flute*
Becky Perry, *piano*

For information about giving to the BYU School of Music, visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http://performances.byu.edu.

This is the seventy-second event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Seidi Inouye Bennett
Piano

in Senior Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
15 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Four Impromptus, op. 90 — Franz Schubert, 1797–1828
- Allegro molto moderato

Sonata No. 3 in F-sharp Minor, op. 23 — Aleksandr Nikolayevich Skryabin, 1871–1915
- Drammatico
- Allegretto
- Andante
- Presto con fuoco

Sonata in D Major, Hob. XVI: 37 — Franz Joseph Haydn, 1732–1809
- Allegro con brio
- Largo e sostenuto
- Presto ma non troppo

Three Mouvements from Petrouchka — Igor Fyodorovich Stravinsky, 1882–1971
- Danse russe
- Chez Petrouchka
- La semaine grasse

For information about giving to the BYU School of Music,
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To view upcoming events online, visit http://performances.byu.edu.

This is the seventy-fifth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus
Jean Applonie, *conductor*

7:30 p.m.
20 and 22 February 2008
de Jong Concert Hall
Harris Fine Arts Center

Program

Mirth — David Sargent, b. 1941

If you are merry, sing away,
And touch the organs sweet.
This is the Lord's triumphant day,
Ye children in the galleries gay,
Shout from each goodly seat.

It shall be May tomorrow's morn,
Afield then let us run,
And deck us in the blooming thorn,
Soon as the cock begins to warn,
And long before the sun.

I give the praise to Christ along,
My pinks already show;
And my streaked roses fully blown,
The sweetness of the Lord make known,
And to his glory grow.

With white and crimson laughs the sky,
With birds the hedgerows ring;
To give the praise to God most high,
And all the sulky fiends defy,
Is a most joyful thing.

—Christopher Smart

Mass Number Six — György Orbán, b. 1947

Kyrie

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.

Gloria

Glory to God in the highest.
And on earth peace to all those of good will.
We praise thee. We bless thee.
We worship thee. We glorify thee.
We give thanks to thee according to thy great glory.
Lord God, Heavenly King, God the Father almighty.
Lord Jesus Christ, the only begotten Son.
Lord God, Lamb of God, Son of the Father.
Thou who takest away the sins of the world,
Have mercy on us.
Thou who takest away the sins of the world,
Receive our prayer.
Those who sittest at the right hand of the Father,
Have mercy upon us.
For Thou alone art holy.
Thou alone art the Lord.
Thou alone art the most high, Jesus Christ.
With the Holy Spirit in the glory of God the Father.
Amen.

Sanctus

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Agnus Dei

Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, have mercy upon us.
Lamb of God, who takest away the sins of the world, grant us peace.
May light eternal shine upon them, O Lord,
in the company of Thy saints forever and ever;
for Thou art merciful.
Rest eternal grant to them, O Lord,
and let perpetual light shine upon them.

Songs from Canada

Reel-a-bouche — Malcolm Dalgleish

Song for the Mira — Stuart Calvert
b. 1954

J'entend le Moulin — Arr. Donald Patriquin

I hear the millwheel tique tique taque.
My father is having a house built.
It's being built with three gables.
There are three carpenters building it.
The youngest is my darling.

What do you have in your apron?
It's a pie made of three pigeons.
Let's sit down and eat it.
While sitting down, they all lept up,
Causing the sea and fish to tremble,
and the stones on the bottom of the sea

BYU Women's Chorus
Jean Applonie, *conductor*

Three Ancient Texts Set in Contemporary Style

Let All the World in Every Corner Sing — Duane Blakeley

Teach Me, O Lord — Peter Matthews

Sanctus — James McCray
b. 1938

Over Jordon

Death Shall Not Destroy My Comfort	Arr. Mack Wilberg
The Morning Trumpet	Arr. Michael Richardson
Wayfarin' Stranger	Arr. Gilbert Martin
Promised Land	Arr. Michael Richardson
Great Getting' Up Mornin'	Arr. Fenno Heath

Tonight at Eight

Tonight at Eight, from *She Loves Me*	Jerry Bock
They Say It's Wonderful	Irving Berlin Arr. Charles Boutelle
Tonight	Leonard Bernstein Arr. Ronald Staheli
Mam'selle	Edmund Goulding
Kiss the Girl, from *The Little Mermaid*	Alan Menken Arr. Kirby Shaw
Goodnight Sweetheart	James Hudson Calvin Carter Arr. Ed Lojeski

BYU Men's Chorus
Rosalind Hall, *conductor*

Women's Chorus

SOPRANO I
Rachael Andersen
Annalise Belnap
Tikla Brown
Katherine Chamberlin
Kristen Christensen
Lexie Halgren
Melia Hannibal
Heidi Hanson
Sarah Huggard
Jessica Jardine
Rachel Judd
Katherine Lyman
Melissa Manwaring
Danielle Maresh
Christina McLaws
Jenna Miller
Brooke Misurelli
Alicia Moulton
Madilyn Nelson
Elise Rasmussen
Kelsey Roth
Karen Skaines
Samantha Smith
Camille Smith
Jenica Soelberg
Rachel Spencer
Jessica Taylor
Amber Toney
Eliza Twyman
Breanne White
Miriah Williams
Tiffany Winkel

SOPRANO II
Emily Anderson
Sarah Anderson
Aurelia Andrews
Jessica Arnold
Heather Barton
Emily Bateman
Emily Beesley
Elisa Bement
Michelle Biggs
Rebecca Boekweg
Gretchen Condie
Kelly Cook
Carli Downs
Sally Dowse
CaroLynn Eustice
Toni Evans
Rachel Flygare
Emilie Gardner
Madeline Gearheart
Hannah Gearheart
Gentri Glaittli
Lisa Harris
Christina Hart
CaroLynn Haynie
Jessica Heaton
Barbara Hill
Sarah Hunsaker
AnneMarie Hyer
Andrea Kinghorn
Andrea Krueger
Laurel Luke
Merideth Marlor
Nicole Martino
Emily Masterson
Briana McCurdy
Melanie Merrill
Jessica Penovich
Marissa Roberts
Christie Salazar
Nicole Sheahan
Shadow Sherwood
Carlene Skiles
Heather Smith
Michelle Stay
Diana Thomsen
Brittany Walters
Jessica Weiss
Karen Wells
Valerie Witt

ALTO I
Stephanie Anderson
Bethany Benson
Katalin Bolliger
EvaLynn Bounous
Christine Burningham
Alisa Burns
Sara Collett
Whitney Colvin
Lindsay Corless
Amy Dana
Rachel Ellis
Kimberly Ercek
Aria Fluckiger
Brittany Frandsen
Abigail Griffin
Tara Hill
Holly Hooper
Shannyn Illingworth
Shannyn Illingworth
Meagan Jackson
Eleni Kershisnik
Meagan Knudson
Mandy Madsen
Carson McFarland
Melanie McMullin
Kathryn Merriam
Christine Messick
Christina Miekle
Kelsey Moss
Alexis Munoa
April O'Berry
Ilarene Olausson
Charlotte Palfreyman
Catherine Papworth
Anne Pearson
Jennifer Pilling
Anne Rasmussen
Carolyn Rees
Carrie Robinson
Angela Rowberry
Sarah Savage
Kellyn Severson
Jennifer Spencer
Kelsey Thomas
Ellen Thompson
Crystalyn Tuckett
Viridiana Valenzuela
Jocelyne Wheeler

ALTO II
Rachel Anderson
Megan Baer
Lauren Bangerter
Jessica Biancardi
Monica Blood
Ashley Bonner
Allison Brown
Traci Brown
Allison Butterfield
Rachel Chase

Celia Christensen
Ana-Lisa Clark
Elise Crane
Rachel Crawford
Megan Crowther
Erin Cunningham
Audryn Damron
Ashley Dye
Kathleen Finlinson
Haley Flanders
Sara Forsyth
Naomi Handly
Emily Harris
Amber Heap
Andrea Hepfinger
Lauren Hillam
Heather Holmstead
Taleah Howard
Chelsea Johnson
Aimoku Kala
Bethany Knudsen
Ashly Leavitt
Lara Mann
Maren Marcy
Holliann McDougal
Julie Miller
Colleen Ochocinski
Sara Ott
Taylor Peterson
Cortnie Prestwich
Martha Proctor
Morgan Robertson
Sarah Rowley
Ashley Rust
Anna Schlant
Candace Shields
Amelia Steele
Rachel Stevenson
Janae Stolle
Jane Thomas
Erinn Williams
Meredith Wiscombe

Men's Chorus

TENOR I

William Allred
Jonathan Ammons
Spencer Anopol
Justin Arnold
Lee Barwick
Adam Beardall
Ryan Bessey
Jordan Booth
Richard Brown
Stephen Burt
ChesLee Call
Austin Cope
Joshua Cox
Christopher Doxey
Jacob Ellis
Dane Erickson
Jonathan Evans
Cameron Faerber
Benjamin Groves
Dallin Hatch
David Hatch
Trent Heiner
Matthew Hemby
Michael Henderson
Matthew Johnson
Jonathan Judd
Joseph Kelly
Joshua Koller
Matthew Koster
Jeffrey Lark
Cameron Lee
Chieh-ting Lin
David Maddox
Severin Nelson
David Nemrow
Nielsen Chad
Brian Newell
Brian Pearce
John Peterson
Spencer Peterson
Taylor Ralston
Chris Reece
Daniel Reyes-Cairo
Christopher Robison
Brian Rudd
Tyler Sharp
Shea Smith
Nick Stephens
Cameron Tanner
Matthew Tobler
Patrick Turley
Geoff Whitney
Luke Zimmerman

TENOR II

Marc Allan
Joshua Allen
Alexander Alton
Stephen J. Anderson
Justin Benson
Brigham Beutler
Derek Blad
Paul Brems
Benjamin Brown
David Brown
David Christensen
Kyle Christensen
Kevin Clawson
Cade Close
Joshua Cooper
Evan Crockett
Samuel Dodge
Chris Downard
Neil Ellsworth
Grant Emery
Casey Fehlberg
Stephen Francis
Quinn Garner
Aaron Harrison
Benjamin Hatch
Thomas Horne
Mitchell Kelly
Cody Meredith
Phillip Nako
Dan Paul
McKay Perkins
Jeffrey Perry
Cameron Poulter
Jake Price
David Robinson
Chad Ruger
Kevin Stuart
Chad Spilker
Jonathan Stevens
Michael Struthers
Clinton Wadley

Jeff Weeks
Michael Wilson
David Zobell

BARITONE
Collin Allan
Jacob Colvin
Tyler Anderson
Adam Arnesen
Jacob Beard
Trevor Beardsley
Bryton Beesley
Chauncy Brinton
Sam Broomhead
Hunter Brown
Mark Brown
Mark Burtenshaw
Nathan Casper
Luke Chandler
Stephen Cope
Todd DeCoursey
Conner Dodge
Scott Easthope
Sören Farmer
Daniel Fenn
Dustin Flanary
Jacob Hawken
Timothy Hills
Jonathan Hilton
Jordan Hochstrasser
Addison Johnson
Eric Johnson
Andre Kaiser
Jonathan Keith
Chris Knell
David Krueger
Brandon Llewellyn
Michael Morrell
Taylor Morris
David Mortimer
Jared Paul
Joseph Peeples
Clark Peterson
Clark Pixton
Joshua Pluim
Steve Ragsdale
Steven Schmidt
Adam Shafer
Brian Thacker
Nathan Toone
Richard Trimble
Brad Turner
Eric Walker
Clayton Watts
Kenneth Wiser
Daniel Wilcox
Riley Worthen

BASS
John Barrus
George Benson
Kenny Bentley
Peter Bourgeois
Preston Colver
Adam Colvin
Brett Condon
Eric Cook
Kevin Currey
Aaron Curtis
Devin Davidson
Max DeBaltzo
Glen Ellsworth
Emery Grant
Jonathan Fox
Emerson Fry
Morgan Hansen
Ryan Hill
David Hilton
Ryan Holmes
Jordan Jones
Justin Jones
Thomas Kelly
Robert Kinghorn
Jayde Kowallis
James Meservy
Braden Molyneux
Evan Monson
Nickolai Mullen
Joseph Nichols
Bradley Packer
Ethan Parker
Jeffery Parkes
Joseph Pawlowski
Matthew Peterson
Jacob Priebe
Brandon Rhodes
Brent Robertson
Craig Roddin
Andrew Romney
Michael Rushton
Alden Smith
Eric Smith
Andrew Wells
Paul Wells
Russell West
Daniel Wilde

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This musical event is the seventy-seventh performance sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Italian Opera Scenes

by

Gaetano Donizetti
Gacomo Puccini
Guiseppe Verdi

7:30 p.m.
Wednesday, 20 February 2008
Friday, 22 February 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Brindisi, from *La traviata* Act I — Giuseppi Verdi 1813–1901

Lawrence Vincent, *director*

Violetta	Leslie Holladay
Alfredo	Zachary Milliman
Chorus	All cast members

Act II Finale from *La traviata* — Giuseppi Verdi

Darrell Babidge, *director*

Violetta	Brooke Bosler
Flora	Kathryn Robinson
Alfredo	James Duncan
Germont	Stephen Pace
Gaston	Joseph Olson
Baron	Miles Romney
Doctor	Jacob Colvin

Act I Finale from *Don Pasquale* — Gaetano Donizetti 1797–1848

Darrell Babidge, *director*

Norina	Ralynne Riggs
Malatesta	Shea Owens

Act III Quartet from *La bohème* — Giacomo Puccini 1858–1924

Diane Reich, *director*

Mimi	Brooke Bosler
Rodolfo	David Sauer
Musetta	Ralynne Riggs
Marcello	Shea Owens

Act I Duet from *Don Carlos* — Giuseppi Verdi

Lawrence Vincent, *director*

Don Carlos	James Duncan
Rodrigo	Stephen Pace

Act II Duet from *Rigoletto* — Giuseppi Verdi

Lawrence Vincent, *director*

Gilda	Nancy Prater
Rigoletto	Shea Owens

Quartet from *Rigoletto* — Giuseppi Verdi

Lawrence Vincent, *director*

Gilda	Nancy Prater
Maddaalena	Valerie Perkins
Duke	David Sauer
Rigoletto	Shea Owens

Gianni Schicchi — Giacomo Puccini

Diane Reich, *director*

Zita	Rachel Hatch
Ciesca	Amy Isaksen
Nella	Leslie Holliday
Gianni Schicchi	Adam Walton
Simone	Jacob Colvin
Betto	Joseph Olson

Anvil Chorus, from *Il trovatore* — Giuseppi Verdi

Lawrence Vincent, *director*

Azucena	Sarah Callahan
Manrico	Joseph Olson
A Gypsy	Jacob Colvin

Act I, Part 2 from *Falstaff* — Giuseppi Verdi

Arden Hopkin, *director*

Alice Ford	Deanna Lunt
Nannetta	Laura Ockey
Meg Page	Amber Bezzant
Dame Quickly	Valerie Perkins
Fenton	Luke Bahr
Dr. Cajus	Joseph Olson
Badolph	Zachary Milliman
Ford	Stephen Pace
Pistol	Jacob Colvin

Prisoners Chorus, from *Nabucco* — Giuseppi Verdi

Diane Reich, *director*

Chorus	All cast members

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Italian Opera Scenes

by

Gaetano Donizetti
Gacomo Puccini
Guiseppe Verdi

7:30 p.m.
Thursday, 21 February 2008
Saturday, 23 February 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Brindisi, from *La traviata* Act I — Giuseppi Verdi 1813–1901

Lawrence Vincent, *director*

Violetta	Marilyn Slade
Alfredo	Joseph Curtis
Chorus	All cast members

Act II Finale from *La traviata* — Giuseppi Verdi

Darrell Babidge, *director*

Violetta	Alainna Fielding
Flora	Laura Ockey
Alfredo	James Duncan
Germont	Stephen Pace
Gaston	Joseph Olson
Baron	Miles Romney
Doctor	Jacob Colvin

Act II Duet from *Don Pasquale* — Gaetano Donizetti 1797–1848

Alan Ord, *director*

Norina	Marilyn Slade
Don Pasquale	Adam Walton

Act III Quartet from *La bohème* — Giacomo Puccini 1858–1924

Diane Reich, *director*

Mimi	Alainna Fielding
Rodolfo	James Duncan
Musetta	Melissa Jensen
Marcello	Shea Owens

Act I Duet from *Rigoletto* — Giuseppi Verdi

Lawrence Vincent, *director*

Gilda	Amy Elbert
Rigoletto	Shea Owens

Act II Duet from *Rigoletto* — Giuseppi Verdi

Lawrence Vincent, *director*

Gilda	Amy Elbert
Rigoletto	Shea Owens

Quartet from *Rigoletto* — Giuseppi Verdi

Lawrence Vincent, *director*

Gilda	Natalie Cope
Maddaalena	Charity Butterfield
Duke	Luke Bahr
Rigoletto	Shea Owens

Gianni Schicchi — Giacomo Puccini

Diane Reich, *director*

Zita	Josie Angerhoffer
Ciesca	Alison Hunter Nielson
Nella	Natalie Cope
Gianni Schicchi	Adam Walton
Simone	Jacob Colvin
Betto	Joseph Olson

Anvil Chorus, from *Il trovatore* — Giuseppi Verdi

Lawrence Vincent, *director*

Azucena	Amber Bezzant
Manrico	Joseph Olson
A Gypsy	Jacob Colvin

Act I, Part 2 from *Falstaff* — Giuseppi Verdi

Arden Hopkin, *director*

Alice Ford	Josie Angerhoffer
Nannetta	Alison Hunter
Meg Page	Amy Isaksen
Dame Quickly	Valerie Perkins
Fenton	Joseph Curtis
Dr. Caius	Joseph Olson
Bardolfo	Zachary Milliman
Ford	Stephen Pace
Pistola	Jacob Colvin

Prisoners Chorus, from *Nabucco* — Giuseppi Verdi

Diane Reich, *director*

Chorus	All cast members

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heidi Reed
Oboe, English Horn

In Graduate Recital

Student of Geralyn Giovannetti

Assisted by
Megan Schramm, *violin*
Gina Roper, *viola*
Sharon Meilstrup, *cello*
Gerta Grimci Wiemer, *piano*

Required for a Master of Music Degree
with an Emphasis in Performance

5:30 p.m.
26 February 2008
Madsen Recital Hall
Harris Fine Arts Center

Program

Quartett in F, KV 370 — Wolfgang Amadeus Mozart
1756–1791

- Allegro
- Adagio
- Allegro

Introduction and Allegro for English Horn and Piano (1983) — Richard Lane
1933–2004

Concerto for Oboe and Strings, op. 39 — Sir Malcolm Arnold
1921–2006

- Cantabile
- Vivace
- Quasi allegretto

–Intermission–

Deux Rhapsodies for viola, oboe and piano — Charles Martin Loeffler
1861–1935

- L'Etang (The pool)
- La cornemuse (The bagpipe)

L'Etang

Full of old fish, blind-stricken long ago, the pool, under a near sky rumbling dull thunder, bars between centuries-old rushes the splashing horror of its gloom.
Over yonder, goblins light up more than one marsh that is black, sinister, unbearable; but the pool is revealed in this lonely place only by the croaking of consumptive frogs.
Now the moon, piercing at this very moment, seems to look here at herself fantastically; as though, one might say, to see her spectral face, her flat nose, the strange vacuity of teeth–a death's-head lighted from within, about to peer into a dull mirror.

La cornemuse

His bagpipe groaned in the woods as the wind that belleth; and never has stag at bay, nor willow, nor oar, wept as that voice wept.
Those sounds of flute and hautboy seemed like the death-rattle of a woman. Oh! His bagpipe, near the crossroads of the crucifix!
He is dead. But under cold skies, as soon as night weaves her mesh, down deep in my soul, there in the nook of old fears, I always hear his bagpipe groaning as of yore.

Poems by Maurice Rollinat
Translated by Phillip Hale

This is the seventy-ninth event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Hyrum Weibell
Baritone

in Graduate Recital

Student of
J. Arden Hopkin

Assisted by
Larry Blackburn, *piano*

Required for Master of Music Degree
with an Emphasis in Performance

7:30 p.m.
26 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prologue

Il prologo, from *I pagliacci* — Ruggiero Leoncavallo, 1857–1919

Dreams

Traum durch die Dämmerung — Richard Strauss, 1864–1949

Mab, la reine des mensonges, from *Roméo et Juliette* — Charles-François Gounod, 1818–1893

Love

Ich trage meine Minne — Richard Strauss

Sérénade — Henri Duparc, 1848–1933

Tanzlied des Pierrot, from *Die tote Stadt* — Erich Wolfgang Korgold, 1897–1957

Warm as the Autumn Light, from *The Ballad of Baby Doe* — Douglas Stuart Moore, 1893–1969

Virtue and Vice

Hai già vinta la causa!... — Wolfgang Amadeus Mozart
Vedrò mentr'io sospiro, from *Le nozze di Figaro* — 1756–1791

Oh 'tis an Earth Defiled, — Howard Hanson
from *Merry Mount* — 1896–1981

I Had to Strike Down that Jemmy Legs, — Benjamin Britten
from *Billy Budd* — 1913–1976

Laughter

Der Vogelfänger bin ich ja, — Wolfgang Amadeus Mozart
from *Die Zauberflöte* — 1756–1791

Ein Mädchen oder Weibchen
from *Die Zauberflöte*

Modern Major General, — Sir Arthur Sullivan
from *The Pirates of Penzance* — 1842–1900

On a Tree by a River a Little Tom-tit Sang:
"Willow, tit willow!" from *The Mikado*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Neil Thornock
Composition

Faculty Artist

Assisted by

Natachia Li, *cello*
Daniel Thrower, *trumpet*
Jed Blodgett, *percussion*
Clarissa Glassett, *percussion*

7:30 p.m.
27 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

CORPUS CRYSTALLINUS (2007)
Neil Thornock, *piano*

The House
Video: Jan Suschitzky, 2007
Music: Pastorogenesic, 2005

Memody:Reliquiae (2005)
Natachia Li, *cello*
Neil Thornock, *piano*

Four More, Kind of (2008)
Canon (semi-Conlon); Fugue
Just 1-2-1
Semi-Sargent Babbittations
So have you heard the one...?

The Dances and Lamentations of Enoch the Prophet (2008)
And it came to pass, as Enoch journeyed
A wild man hath come among us... "Tell us plainly who thou art"
Enoch spake forth
And they were blessed upon the mountains, and upon the high places, and did flourish
How is it that the heavens weep?
Wherefore Enoch knew
Lift up your heart, and be glad; and look
ZION IS FLED

Daniel Thrower, *trumpet*
Jed Blodgett, *percussion*
Clarissa Glassett, *percussion*
David Batchelor, *voice*
Neil Thornock, *organ*
Eric Callison, *conductor*
Ben Taylor, *second conductor*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Orpheus Winds
An Evening of Mozart

Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Laurence Lowe, *horn*
Christian Smith, *bassoon*

with

Irene Peery-Fox, *piano*

and

Heidi Reed, *oboe*
Daniel Bailey, *clarinet*
Steven Newbold, *horn*
Katherine Smith, *bassoon*

7:30 P.M.
28 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Serenade No. 12, K. 388 — Wolfgang Amadeus Mozart
1756–1791

- Allegro
- Andante
- Menuetto—Trio
- Allegro

—Intermission—

Quintet in E-flat Major, KV 452 — Wolfgang Amadeus Mozart

- Largo—Allegro moderato
- Larghetto
- Allegretto

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This is the eighty-first event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Group for New Music

Eric Callison
Kathryn Duqué
Kyle Fackrell
Lance Montgomery
Joseph Sowa
Ben Taylor

7:30 p.m.
29 February 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Walking Man — Ben Taylor

Cellphones: Off the Hook

Ben Taylor, *trumpet*
Dave Kjar, *tenor saxophone*
Liz Dabczynski, *trombone*
Conrad Allen, *alto saxophone*
Andrew Tolman, *drums*
Trevor Watson, *bass*
Brady Bills, *guitar*
Trevor Dixon, *piano*
Ryan Innes, *vocal*

Sonatine d'apres Ravel, et Bartok, et autres — Eric Callison

Eric Callison, *alto recorder*
Chris Koelzer, *piano*

Marimba Marinera Matutina

Ceri Benson, *piano*

Melody — Kyle Fackrell

Alicia Christenson, *flute*
Annie Clarke, *harp*

Quarter-Life Crisis — Joseph Sowa

Darcy Whetten, *bassoon*

Escalator — Kathryn Duqué

Bonnie Frazier, *violin*
Mariah Wilson, *piano*

Lance Montgomery
Heaven and Earth Lights — Lance Montgomery

electronics

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This is the eighty-third event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Tara Ellingford
Piano

In Senior Recital

Student of Jeffrey Shumway

Required for a Bachelor of Music Degree
with an Emphasis in Performance

1:30 p.m.
1 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in A Major, W.55/4 — Carl Philipp Emanuel Bach (1714–1788)
- Allegro assai
- Poco Adagio
- Allegro

Polonaise-Fantaisie in A-flat Major, op. 61 — Fryderyk Franciszek Chopin (1810–1849)

Consolation, S. 172, No. 3 — Franz Liszt (1811–1886)
Liebesträume, S. 541, No. 3

Valses nobles et sentimentales — Maurice Ravel (1875–1937)
- Modéré-très franc
- Assez lent-avec une expression intense
- Modéré
- Assez animé
- Presque lent-dans un sentiment intime
- Vif
- Moins vif
- Épilogue: Lent

Toccata-Rag from Carnival Music — George Rochberg (1918–2005)

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This is the eighty-fourth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Toni Evans
Soprano

Alison Hunter-Nielson
Soprano

in Junior Recital

Students of
Jennifer Welch-Babidge
Diane Reich

Assisted by
Eric Callison, *piano*
Mandy Nash, *piano*

Required for Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
1 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Endless Pleasure — George Frideric Handel
from *Semele* — 1685–1759

Alison Hunter-Nielson, *soprano*

Sure on This Shinning Night — Samuel Barber
1910–1981

Love's Philosophy — Roger Quilter
1877–1953

A Pastoral — Francesco Maria Veracini
from *Rosalinda* — 1690–1750

Toni Evans, *soprano*

Le colibri — Ernest Chausson
Hébé — 1855–1899

Alison Hunter-Nielson, *soprano*

Pierrot — Claude Debussy
1862–1918

Le Charme — Ernest Chausson
1855–1899

Claire de Lune — Gabriel Fauré
1845–1924

Toni Evans, *soprano*

Adrift! A Little Boat Adrift! — Craig Urquhart
On This Wondrous Sea — b. 1953

Alison Hunter-Nielson, *soprano*

Die Ehre gottes aus die Natur — Ludwig von Beethoven 1770–1827

Lachen und Weinen — Franz Schubert 1797–1828

Widmung — Robert Schumann 1810–1856

Toni Evans, *soprano*

Morgen! Op. 27, No. 4 — Richard Georg Strauss 1864–1949

Die Nacht Op. 10, No. 3

Alison Hunter-Nielson, *soprano*

Lascia Ch'io Pianga — George Frideric Handel 1685–1759
from *Rinaldo*

Nina — Giovanni Battista Pergolesi 1710–1736

Sebben crudele — Antonio Caldara 1670–1736

Toni Evans, *soprano*

La rondinella amante — Antonio Vivaldi 1678–1741

Batti, batti, o bel Masetto — Wolfgang Amadeus Mozart 1756–1791
from *Don Giovanni*

Alison Hunter-Nielson, *soprano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jennifer Pilling
Piano

In Senior Recital

Student of Jeffrey Shumway

Required for Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
1 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chromatische Fantasie und Fuge, BWV 903 — Johann Sebastian Bach
1685–1750

Sonata in D Major, op 28 — Ludwig van Beethoven
1770–1827
- Allegro
- Andante
- Scherzo et Trio: Allegro vivace
- Rondo: Allegro non troppo

Waldesrauschen — Franz Liszt
1811–1886

Sonate pour Piano — Jean Francaix
1912–1997
- Prelude
- Elegie
- Scherzo
- Toccata

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This is the eighty-sixth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

The Sundance Trio

In Faculty Recital

Geralyn Giovannetti, *oboe*
Christian Smith, *bassoon*
with guest artist
Jed Moss, *piano*

5:30 p.m.
4 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Chanson Gaillarde — Paul Angerer, b. 1927
- Ouverture
- Aria
- Intermezzo
- Finale

Another Life — Gernot Wolfgang, b. 1957

Trio — Geoffrey Bush, 1920–1998
- Adagio maestoso, Vivace
- Poco lento, Tempo di vivace

Intermission

Andante Et Scherzo — Robert Planel, 1908–1994

Trio — Bill Douglas, b. 1944
- Bebop Cantabile
- Lament
- Rondo Con Brio

For information about giving to the BYU School of Music, visit http://giving.cfac.byu.edu.

To view upcoming events online, visit http//performances.byu.edu.

This is the eighty-eighth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Maria Heward
Piano

In Senior Recital

Student of Jeffrey Shumway

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
5 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite No. 3 in D Minor, HWV 428 — George Frideric Handel, 1685–1759
- Prelude (Presto)
- Allegro
- Allemande
- Courante
- Air and Variations
- Presto

Gaspard de la nuit — Maurice Ravel, 1875–1937
- Ondine
- Le Gibet
- Scarbo

Islands — Richard Faith, b. 1926
- Andante
- Andantino, poco rubato
- Vivace
- Moderato con moto, espressivo

Ballade No. 1 in D flat Major — Franz Liszt, 1811–1886

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To view upcoming events online, visit http//performances.byu.edu.

This is the ninetieth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Laura Ockey
Soprano

Adam Walton
Bass

in Junior Recital

Students of
J. Arden Hopkin

Assisted by
Joseph Olson, *piano*
Eric Callison, *piano*
Dan Heinz, *oboe*

Required for Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
5 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Magnificat — Johann Sebastian Bach
1685–1750

Quia fecit mihi magna †
Quia respexit *

Dan Heinz, *oboe*

Ah! Je veux vivre, from *Romeo et Juliette* * — Charles Gounod
1818–1893

Fleur dessechée * — Pauline Viardot
1821–1910

Fatal orgeuille des Rois, from *Henri VIII* † — Camille Saint-Säens
1835–1921

Venise † — Charles Gounod

Nimmersatte Liebe * — Hugo Wolf
1860–1903

Wir wandelten * — Johannes Brahms
1833–1897

Die Mainacht †

Vergebliches Ständchen †

Hale's Aria, from *The Crucible* †	Robert Ward b. 1917
Love's Philosophy *	Roger Quilter 1877–1953
Ophelia's Song *	Maude Valerie White 1855–1937
Two Settings of Psalm 130	
Out of the Depths †	Eric Callison b. 1985
Mimaamaquim †	Honneger 1892–1955
Selection from *Carousel* *	Richard Rodgers 1902–1979

† Denotes selections to be performed by Adam Walton and Eric Callison
* Denotes selections to be performed by Laura Ockey and Joseph Olson

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This musical event is the eighty-ninth performance sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Joseph Nibley
Trumpet

In Junior Recital

Student of David Brown

Assisted by
Daniel Gledhill, *piano*
Whitney Morris, *piano*
Chris Wilson, *saxophone*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
6 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concert Etude, op. 49 — Alexander Goedicke
1877–1957

Mystic Metals — Ben Taylor
b. 1983

Concerto in F Minor — Oskar Böhme
1870–1938
- Allegro moderato
- Adagio religioso
- Allegretto–Rondo

INTERMISSION

Concerto in D Major — Georg Philipp Telemann
1681–1767
- Adagio
- Allegro
- Grave
- Allegro

Summertime, from *Porgy and Bess* — George Gershwin
1898–1937

Chris Wilson, *saxophone*
Whitney Morris, *piano*

'Tis the Last Rose of Summer — Traditional Irish
Arr. Donald Hunsberger

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

American Piano Quartet

Robin Hancock
Scott Holden
Paul Pollei
Jeffrey Shumway

7:30 p.m.
6 March 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

San souci (Galop de bravoura)	Joseph Ascher 1829–1869 Arr. Boisjoslin
Five Hungarian Dances Poco Andante Un poco Andante Con moto Molto vivace Vivace	Johannes Brahms 1833–1897 Arr. Keller
Suite Algerienne Prelude (En vue d'Alger) Rhapsodie Mauresque Reverie du soir (a Blidah) Marche militaire Francaise	Camille Saint-Saens 1835–1921 Arr. Roques

INTERMISSION

Daydream and Nightmare, op. 94	Lowell Liebermann b. 1961
Prelude a l'apres-midi d'un faune	Claude Debussy 1862–1918 Arr. Richter
Les Preludes	Franz Liszt 1811–1886 Arr. Kronke

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BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Nathan Watson
Percussion

In Senior Recital

Student of Ron Brough

Assisted by
Daniel Gledhill, *piano*
Jed Blodgett, *percussion*
Jenne West, *percussion*
Clarissa Glasset, *percussion*
Peter Bourgeouis, *percussion*

Required for School of Music Ensemble

8:00 p.m.
6 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Velocities	Joseph Schwantner b. 1943
A Night in Tunisia Transcribed for drums by Jeff Hamilton	Dizzy Gillespie 1917–1993
Rhapsody No. 1	Alexis A. Orfaly b. 1974
Sonata No. 2 in A Minor Andante	Johann Sebastian Bach 1685–1750
What Clarity?	Dave Hollinden b. 1958
Keep Movin'	George Hamilton Green 1893–1970

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This is the ninety-second event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Amy Isaksen
Soprano
Student of
Diane Reich

Joseph Olson
Tenor
Student of
Darrell Babidge

in Junior Recital

Assisted by
Mariah Wilson, *piano*
Jackie Bodily, *piano*

Required for Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
7 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Where e're You Walk, from *Semele**
Pastorello d'un povero armento, from *Rodelinda** — G. F. Handel 1685–1759

Dan Heintz, *oboe*
Katie Smith, *bassoon*
John Kovalenko, *violin*
Fidel Tony Perez, *violin*
Brian Clement, *viola*
Andrew Clement, *cello*

Se tu m'ami† — Alessandro Parisotti 1853–1913

Nel cor più non mi sento† — Giovanni Paisiello 1740–1816

Auf dem Wasser zu singen† — Franz Schubert 1797–1828
Haiden-röslein†
Des Müllers Blümen*
Die Feierabend*

À Chloris*	Reynaldo Hahn 1875–1947
L'invitation au voyage†	Henri Duparc 1846 –1933
Ouvre ton cœur†	Georges Bizet 1838–1875
O mio babbino caro, from *Gianni Schicchi*†	Giacamo Puccini 1858–1924
La Danza*	Giachino Rossini 1792-1868
Night Covers over the Rigid Land*	Benjamin Britten 1913–1976
The Year's at the Spring*	Amy Beach 1867–1944
At the River† Zion's Walls † Laurie's Song, from *The Tenderland*†	Aaron Copland 1900–1990

† Denotes selections to be sung by Amy Isaksen
* Denotes selections to be sung by Joseph Olson

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Gledhill
Piano

In Senior Recital

Student of Irene Peery-Fox

Required for Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
7 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Gaspard de la nuit — Maurice Ravel, 1875–1937
- Ondine
- Le Gibet
- Scarbo

Chromatic Fantasy and Fugue — Johann Sebastian Bach, 1685–1750

Sonata No. 2, op. 36 — Serge Rachmaninoff, 1873–1943
- Allegro agitato
- Non allegro
- L'istesso tempo–Allegro molto

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jennifer Chandler
Cello

In Senior Recital

Student of Julie Bevan

Assisted by
Daniel Gledhill, *piano*

Required for Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
8 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Adagio and Rondo — Carl Maria von Weber (1786–1826)
Transcribed for cello by Gregor Piatigorsky

Sonata in G Minor, op. 19 — Serge Rachmaninoff (1873–1943)
- Lento–Allegro moderato–Moderato
- Allegro scherzando
- Andante
- Allegro mosso–Moderato–Vivace

Pampeana No. 2, op. 21 — Alberto Ginastera (1916–1983)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Marilyn Slade
Soprano

In Senior Recital

Student of Diane Reich

Assisted by
Christopher Koelzer, *piano*
Daniel Heintz, *oboe*

Required for Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
8 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Six Elizabethan Songs — Dominick Argento, b. 1927
- I. Spring
- VI. Hymn
- V. Diaphenia

Quia Respexit, from *Magnificat* — Johann Sebastian Bach, 1685–1750

Domine Deus, from *Gloria* — Antonio Vivaldi, 1678–1741

Christopher Koelzer, *harpsichord*
Daniel Heintz, *oboe*

Mai — Reynaldo Hahn, 1875–1947

À Chloris

Les oiseaux dans la charmille, from *Les Contes d'Hoffmann* — Jacques Offenbach, 1819–1880

Pause

La Danza — Gioacchino Rossini, 1792–1868

Non t'amo piu — Francesco Paolo Tosti, 1846–1916

Mattinata — Ruggero Leoncavallo, 1857–1919

Begegnung — Hugo Wolf, 1860–1903

Wo find' ich Trost.

Erstes Liebeslied eines Mädchens

Let's call the whole thing off — George Gershwin, 1898–1937

Summertime, from *Porgy and Bess*

Just another Rhumba

This is the ninety-ninth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Chamber Orchestra

A Reunion Concert in Memory of Clyn D. Barrus

Kory Katseanes, *conductor*

7:30 p.m.
8 March 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Overture to *La gazza ladra* — Gioacchino Rossini
1792–1868

Suite No. 4 in G Major, op. 61, "Mozartiana" — Pyotr Il'yich Tchaikovsky
1840–1893

- Gigue
- Menuet
- Preghiera
- Theme et Variations

BYU Chamber Orchestra
Winter Semester 2008

INTERMISSION

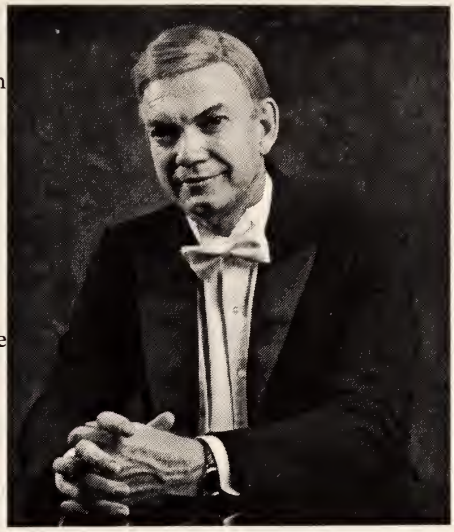
Petite Suite — Claude Debussy
1862–1918
Orchestrated by Henri Büsser

- En Bateau
- Cortege
- Menuet
- Ballet

Appalachian Spring Suite — Aaron Copland
1900–1990

Emperor Waltzes, op. 437 — Johann Strauss Jr.
1825–1899

Reunion Chamber Orchestra



Clyn D. Barrus came to BYU in 1985 after a twenty-year professional performance career that spanned the globe. He was born 3 March 1943 in Rexburg, Idaho, to Ruth and C. LaMar Barrus. He studied at the Curtis Institute of Music in Philadelphia from 1960 to 1963. Following his missionary service for the The Church of Jesus Christ of Latter-day Saints in Austria he married Marilyn Biddulph in the Idaho Falls Temple. They moved to Austria where Clyn studied at the Vienna Academy of Music, graduating with highest honors. He was principal violist with the Vienna Symphony Orchestra.

Returning to the United States several years later, he earned a doctorate of musical arts degree from the University of Michigan. From 1970 to 1972 he was the violist in the Illinois String Quartet and taught at the University of Southern Illinois. The next thirteen years were spent as principal violist with the Minnesota Orchestra where he was a frequent soloist. He taught viola at the University of Minnesota, played in the University String Quartet, and conducted the Minneapolis Civic Orchestra and Minnesota Youth Symphony. As a soloist and member of numerous chamber music groups, he performed across Europe, Asia, North America, and Australia.

When he was appointed director of orchestras at Brigham Young University, he conducted the Philharmonic and the Chamber orchestras, taking students on many tours throughout the world. In 1993 he was appointed chair of BYU's Department of Music and was instrumental in changing it into the School of Music, serving as its first director. He held that position while continuing to conduct the BYU Chamber Orchestra, teach viola, and conduct the Utah Valley Symphony until he became ill in August 1997. He passed away on 27 February 1998.

While his many achievements as a musician and educator were distinguished, his most significant attribute was his genuine concern for others and his ability to extend sincere love and support for all with whom he came in contact.

An active member of the Church, he served as high councilor, in several bishoprics, bishop of the St. Paul 1st Ward and BYU 76th Ward, teacher, and ward mission leader. He and his wife Marilyn are the parents of six children: David, Laura, Brian, Jennifer, Sarah, and Melynda, and grandparents of fourteen.

March 11 — **Philharmonic Orchestra**

Evening of Concertos
Winners of the School of Music Competition
de Jong Concert Hall

March 20 — **Chamber Orchestra**

Spring Tour Preview
Covey Center for the Arts

April 3 — **Philharmonic and Chamber Orchestras**

K. NEWELL DAYLEY: *A Perfect Brightness of Hope*—Premiere
RIMSKY-KORSAKOV: Sheherezade
de Jong Concert Hall

Chamber Orchestra Spring Tour

May 10 — Wilmington, Delaware

May 13 —York, Pennsylvania

May 16 —Washingotn, D.C.,
guest artist Jenny Oaks Baker, *violin*

May 17 — Pittsburgh, Pennsylvania

May 20 — Esber Recital Hall, Penn State,
State College, Pennsylvania

May 24 — Portland, Maine

May 27 — Bangor, Maine

May 30 — Fanueil Hall, Boston

May 31 — New Haven, Connecticut

June 4 — Carnegie Hall, New York City
faculty artist Jennifer Welch-Babidge, *soprano*
and guest artist Nathan Botts, *trumpet*

This musical event is the 101st performance sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Britny Clark
Piano

In Sophomore Recital

Student of Scott Holden

Required for Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
8 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Paisajes (Landscapes) — Federico Mompou, 1893–1987
- La Fuente y la Campana (The Fountain and the Bell)
- El Lago (The Lake)
- Carros de Galicia (Galician Carts)

Sonata in E Major, Hob. XVI:31 — Franz Joseph Haydn, 1732–1809
- Moderato
- Allegretto
- Finale: Presto

Nocturne in F Minor, op. 55, no. 1 — Fryderyk Franciszek Chopin, 1810–1849
Etude in A Minor, op. 25, no. 11
Etude in C Major, op. 10, no. 1

Sonata No. 1 — Alberto Ginastera, 1916–1983
- Allegro marcato
- Presto misterioso
- Adagio molto appassionato
- Ruvido ed ostinato

Four Parables for Piano and Orchestra — Paul Schoenfield, b. 1947
- IV. Dog Heaven

Eric Callison, *piano*

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BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elizabeth Nelson
Oboe

in Senior Recital

Student of Geralyn Giovannetti

Assisted by

Becky Perry, *piano*
Heather Chan, *violin*
Brian Clement, *viola*
Natachia Li, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
11 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Oboe Quartet in F Major, K. 370 — Wolfgang Amadeus Mozart
1756–1791

Allegro
Adagio
Rondo

Heather Chan, *violin*
Natachia Li, *cello*
Brian Clement, *viola*

Six Metamorphosis after Ovid — Benjamin Britten
1913–1976

Pan
Phaeton
Niobe
Bacchus
Narcissus
Arethusa

Intermission

Oboe Concerto in A minor — Ralph Vaughan Williams
1872–1958

Rondo Pastorale
Minuet and Musette
Finale scherzo

Becky Perry, *piano*

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This is the hundred and third event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Anna Mooy
Mezzo–soprano

In Faculty Recital

Assisted by
Robin Hancock, *piano*
Jennifer Welch-Babidge, *soprano*
Monte Belknap, *violin*

7:30 p.m.
11 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

From *Mass in B Minor* — Johann Sebastian Bach (1685–1750)
Laudamus te
Christe eleison

From *Mass in C minor* — Wolfgang Amadeus Mozart (1756–1791)
Domine Deus

A Chloris — Reynaldo Hahn (1874–1947)
Quand je fus pris au Pavillon
Mai

Lieder eines fahrenden Gesellen — Gustav Mahler (1960–1911)
Wenn mein Schatz Hochzeit macht
Ging heut Morgen übers Felt
Ich hab' ein glühen Messer
Die zwei Blauen Augen

Poor Wayfaring Stranger — Traditional

Three American Folk Songs — Murray Boren (b. 1953)

En I Had a Ribbon Bow
I Will Give My Love an Apple
On Yonder Hill

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This is the hundred and third event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Evening of Concertos

BYU Philharmonic Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
11 March 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Konzertstück for Four Horns and Orchestra, op. 86 — Robert Schumann
1810–1856
Sehr lebhaft

Stephen Newbold, *horn*
Kenji Hood, *horn*
Spencer Clark, *horn*
Tiffany Allen, *horn*

Vissi d'arte, from *Tosca* — Giacomo Puccini
1858–1924

Michelle Broadbent, *soprano*

Concerto for Violin and Orchestra in D, op. 35 — Pyotr Il'yich Tchaikovsky
1840–1893
Allegro moderato

Emily Orton, *violin*

INTERMISSION

Concerto for Oboe and Orchestra — Antonio Pasculli
1842–1924

Rebecca Tittlefitz, *oboe*

Violin Concerto, op. 14 — Samuel Barber
1910–1981
Allegro

Julie Beistline , *violin*

Concerto in D minor for Two Pianos and Orchestra — Francis Poulenc
1899–1963
Allegro molto

Ashley Johnston, *piano*
Nicole Johnson, *piano*

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This is the hundred and second event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Luke L. Bahr
Tenor

in Senior Recital

Student of Lawrence Vincent

Assisted by
Eric Callison, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
12 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Il mio Tesoro, from *Don Giovanni*	Wolfgang Amadeus Mozart 1756–1791
Mandoline	Gabriel Fauré
Après un rêve	1845–1924
Nuit d'étoiles	Claude Debussy 1862–1918
Dies Bildnis ist bezaubernd schön, from *Die Zauberflöte*	Wolfgang Amadeus Mozart 1756–1791
Sing God a Simple Song	Leonard Bernstein 1918–1990
O Mistress Mine	Erich Korngold
Come Away Death	1897–1957
Oh Is There Not One Maiden, from *The Pirates of Penzance*	Sir Arthur Sullivan 1842–1900
Du bist die Ruh	Franz Schubert 1797–1828
Feldeinsamkeit	Johannes Brahms 1833 –1897
Allerseelen	Richard Strauss 1864–1949
Non t'amo piu	Francesco Paolo Tosti 1846–1916
Dalla sua pace with recit (Come mai), from *Don Giovanni*	Wolfgang Amadeus Mozart
Hold on Thy Way	Merrill Jenson b. 1947

This is the hundred and fourth event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Zachary Zwahlen
Organ

in Sophomore Recital

Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
13 March 2007
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in C Minor, BWV 549 — Johann Sebastian Bach 1685–1750

Selections from the Orgelbüchlein
- Vom Himmel kam der Engel Schar, BWV 607
- O Mensch, bewein dein Sünde gross, BWV 622
- Christum wir sollen loben schon, BWV 611

Toccata Undecima — Georg Muffat 1653–1704
- [Grave]
- [Allegro]
- Adagio
- Allegro—Adagio
- Allegro

Sonata, op. 65, no. 2 — Felix Mendelssohn 1809–1847
- Grave
- Adagio
- Allegro maestoso e vivace
- Fuga: Allegro moderato

Herzlich tut mich verlangen, op. 122, no. 9 — Johannes Brahms 1833–1897

Cantilene F-Dur, op. 148, no. 2 — Joseph Rheinberger 1839–1901

Mein Jesu, der du mich, op. 122, no. 1 — Johannes Brahms

Requiem aeternam, op. 51, no. 5 — Louis Vierne 1870–1937

Processional (1964) — William Mathias 1934–1992

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This is the hundred and sixth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jenne West
Percussion

In Junior Recital

Student of Ron Brough

Assisted by
Lauren Morris
Becky Perry

Required for Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
14 March 2008
E-250
Harris Fine Arts Center

PROGRAM

Memories of the Seashore	Keiko Abe b. 1937
Partita: for Solo Unaccompanied Percussion Bouree Sarabande Gigue	William Cahn b. 1946
Waltz in C-sharp Minor	Frederic Chopin 1810–1849
I Remember	David Schmalenberger
Powder Puff	Harry Breuer 1901–1989
Sonata for Timpani I. II. III.	Rich Holly b. 1956
Carousel	Dave Samuels b. 1948 David Friedman b. 1944

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BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Danielle Dinkelman
Trombone

in Junior Recital

Student of Will Kimball

Assisted by
Mariah Wilson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
18 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Concerto for Trombone	Derek Bourgeois b. 1941
Sonata No. 1	Ernst Galliard 1666–1747
Concerto for Trombone	Ferdinand David 1810–1873
Romance	Carl Maria von Weber 1786–1816
Sonata, "Vox Gabrieli"	Stepan Sulek 1914–1986

For information about giving to the BYU School of Music,
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To view upcoming events online, visit http//performances.byu.edu.

This is the hundred and eleventh event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Alicia Christensen
Flute

in Graduate Recital

Student of Lisa Byrnes

Assisted by

Diane Bastian, *piano*
Jennifer Pilling, *harpsichord*
Sharon Meilstrup, *cello*
Michael Hinckley, *guitar*
Mackey Olson, *bass*
Jesse Christopher, *drum set*

Required for the Master of Music Degree
with an Emphasis in Performance

7:30 p.m.
18 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Suite, op. 2, no. 4 — Jacques-Jean Hotteterre (1673–1763)

- Prelude
- Allemande, "La Fontainebleau"
- Sarabande, "Le depart"
- Air, "Le fleuri"
- Gavotte, "La Mitilde"
- Brandle de Vilage, "L'Auteüil"
- Menuet I, "Le Beaulieu"–Menuet II

Jennifer Pilling, *harpsichord*
Sharon Meilstrup, *cello*

Barcarola and Scherzo — Alfredo Casella (1883–1947)

Intermission

Sonata — Verne Reynolds (b. 1926)

- Andante sostenuto
- Scherzo
- Adagio
- Presto

Highland Dances — Arr. Chris Norman

Michael Hinckley, *guitar*
Mackey Olson, *bass*
Jesse Christopher, *drum set*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christie Burgon
Piano

in Sophomore Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
18 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Piano Sonata in C Major, Hob. XVI/50 — Franz Joseph Haydn
1732–1809

- Allegro
- Adagio
- Allegro Molto

Nocturne, in E-flat Major, op. 9 no. 2 — Frédéric Chopin
1810–1849

Waltz, op. 64 no. 1 in D-flat Major, (Minute)

Ballade, op. 38 no. 2 in F

Pictures at an Exhibition — Modest Mussorgsky
1839–1881

- Promenade
- Gnomus
- Promenade
- Vecchio Castello
- Promenade
- Tuileries (Children Quarelling After Play)
- Bydlo
- Promenade
- Ballet of the Chicks in Their Shells
- Promenade
- Baba-Yaga (The Hut on Fowl's Legs)
- The Great Gate of Kiev

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Symphony Orchestra

Eric Hansen, *conductor*

Gerta Grimci Wiemer, *piano*
Jenna Harris, *harp*
and special guest
Peter Askim, *composer*

7:30 p.m.
19 March 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Slavonic Dances, op. 46 — Antonin Dvořák, 1841–1904
- No. 6 in D Major
- No. 1 in C Major
- No. 3 in A-flat Major

Piano Concerto in A Minor, op. 54 — Robert Schumann, 1810–1856
- Allegro affetuoso

Gerta Grimci Wiemer, *piano*

Symphony No. 101, "The Clock" — Joseph Haydn, 1732–1809
- Adagio—Presto
- Andante
- Allegretto
- Vivace

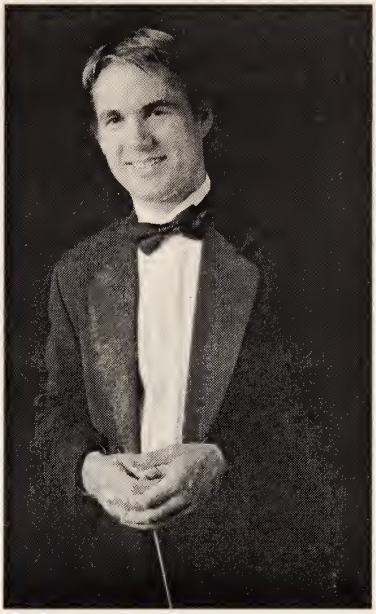
INTERMISSION

Moving, Still (2006) — Peter Askim

Aria in Classic Style — Marcel Grandjany, 1891–1975

Jenna Harris, *harp*

Symphonic Metamorphosis (After themes of Carl Maria von Weber) — Paul Hindemith, 1895–1963
- Allegro
- Turandot, Scherzo
- Andantino
- Marsch



Active as a composer, conductor, and double bassist, **Peter Askim** is the music director and composer in residence of the Idyllwild Arts Academy. He has been a member of the Honolulu Symphony Orchestra and served on the faculty of the University of Hawaii–Manoa, where he directed the Contemporary Music Ensemble and taught bass, theory, and composition. He has had commissions and performances from such groups as the Tokyo Symphony Orchestra, Honolulu Symphony, Orchestra Asia-Japan, International Society of Bassists, Yale Symphony Orchestra, Idyllwild Arts Orchestra, Portland Chamber Music Festival, and Serenata Santa Fe, as well as by performers such as flutist/conductor Ransom Wilson, Metropolitan Opera soprano Lauren Flanigan, and Grammy-nominated soprano Judith Kellock. His compositions are published by Liben Music Publishers, Discordia Music, and the International Society of Bassists. His music is recorded on the Gasparo and Albany labels.

As a conductor Mr. Askim has served as music director of the Branford Chamber Orchestra and makes frequent guest conducting appearances, including the Wroclaw (Poland) Chamber Orchestra Sotto Voce and the Honolulu Symphony Orchestra. He has premiered numerous works, most recently "Swansong" by Richard Danielpour. He is a frequent recitalist for the International Society of Bassists, was a guest recitalist and teacher at the World Bass Festival in Wroclaw, Poland, and was the winner of the 2002 International Society of Bassists Composition Competition. He has also received critical praise as a jazz artist in such publications as *Jazztimes*, *New York Post*, and *New York Newsday*.

He studied at the Hochschule für Musik und darstellende Kunst in Vienna and holds bachelor's, master's, and doctoral degrees from Yale University, where he graduated with Distinction in Music. He also holds a doctor of musical arts degree in composition from the University of Texas at Austin. He studied composition with Dan Welcher, Donald Grantham, Anthony Davis, Jan Radzynski, Syd Hodkinson, and David Finko, and double bass with George Rubino, Diana Gannett, Donald Palma, Wolfgang Harrer, and Ludwig Streicher.

BYU Symphony Orchestra

VIOLIN I
Audrey Collier
Clary Malmstrom
Robert Seely
Cameron Boyak
Kathryn Duque
Haylie Slater
Jennifer Jones
Charisse Larsen
Rebecca Kmetzsch
Ashlon Matheson
Aaron Haines
Allie Hunt
Rachel Johnson
Rachel Ebeling
Caitlin Hauser
Elizabeth MacLachlan

VIOLIN II
Denise Thibeault
Tess Fontanetti
Emily Cloward
Nancy Raymond
Camille Hartwig
Paige Hilton
Tyler Jorden
Becky Johnston
Sarah Evans
Melanie Tanner
Lindsay Priday
Jennifer Halloran
Shyla Ahlstrom
Laura Hatch
Camille Jepsen
Sarah Inouye
Tyler Huff
Hillary Ulmer

VIOLA
Suzie Monk
Suzanne Tutt
Ashley Archibald
Janelle Allred
Melanie Linton
Rachel Wagers
Seidi Inouye

CELLO
Bryce Lunt
Benjamin Lindsay
Spencer Cahoon
Shane Curtis
Mark Carey
Sarah Seeley
Paul Frame

BASS
Megan Rowley
Caitlin Perkins
Darren Cueva
Steve Bristow
Trevor Watson

HARP
Jenna Harris

PIANO
Jennifer Pilling

FLUTE
Adrienne Tedjamulia
Amber Packard
Nicole Okeson

OBOE
Natasha Wallin
Sarah Bruderer
Heather Bishop

CLARINET
Justin Laukat
Tara Hill

BASS CLARINET
Hannah Bates

BASSOON
Kaela Hansen
Lacey Stradling

HORN
Tiffany Allen
Jared Miles
Liz Graden

TRUMPET
Christopher London
Albert Eschler
Christina Hart

TROMBONE
Spencer Hirschi
Daniel Johansen
Tonga Tukumoe'atu

TUBA
Brenden McQuay

PERCUSSION
Brady Anderson
Jeff Holt
Gavin Ryan
Matt Tippets
Andrew Tolman

This is the 118th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Douglas E. Bush
Organ

in Faculty Recital

Music of Johann Sebastian Bach
J. S. Bach and the Chorale

7:30 p.m.
19 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in F Minor, BWV 534 — Johann Sebastian Bach 1685–1750

Advent, Christmas and Epiphany
- Nun komm, der Heiden Heiland, BWV 599
- In dulci jubilo, BWV 729
- Wie schön leuchtet der Morgenstern, BWV 739

Lent and Passiontide
- Wir danken dir, Herr Jesu Christ, BWV 623
- Herzlich tut mich verlangen, BWV 727
- Erbarm dich mein, O Herre Gott, BWV 721

Fantasie and Fugue in A Minor, BWV 904

Easter and Pentecost
- Christ lag in Todesbanden, BWV 625
- Jesus Christus, unser Heiland, der den Tod überwand, BWV 626
- Komm, Gott Schöpfer, Heiliger Geist, BWV 631

The Christian Life–Faith, Hope and Charity
- Ich ruf zu dir, Herr Jesu Christ, BWV 639
- Vater unser im Himmelreich, BWV 737
- Liebster Jesu, wir sind hier, BWV 731

Prelude and Fugue in C Major, BWV 547

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Douglas E. Bush
Organ

in Faculty Recital

Music of Johann Sebastian Bach
J. S. Bach and the Chorale

7:30 p.m.
19 March 2008
Madsen Recital Hall
Harris Fine Arts Center

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Prelude and Fugue in F Minor, BWV 534 — Johann Sebastian Bach
1685–1750

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Natachia Li
Violoncello

in Junior Recital

Student of Julie Bevan

Assisted by
Daniel Gledhill, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
19 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cello Concerto in E Minor, op. 85 — Sir Edward Elgar
1857–1934

Adagio—Moderato
Lento—Allegro molto

Suite for Violoncello — Gaspar Cassadó
1897–1966

Preludio—Fantasia
Sardana (Danza)
Intermezzo e danza finale

INTERMISSION

Sonata for Cello and Piano in G Minor, op. 65 — Fryderyk Franciszek Chopin
1810–1849

Allegro moderato
Scherzo
Largo
Finale

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Chamber Orchestra

Kory Katseanes, *conductor*

7:30 p.m.
20 March 2008
Covey Center for the Arts
Provo, Utah

PROGRAM

Overture to *La gazza ladra*

Gioacchino Rossini
1792–1868

Suite No. 4 in G Major, op. 61, "Mozartiana"

Peter Il'yich Tchaikovsky
1840–1893

- Gigue
- Menuet
- Preghiera
- Theme et Variations

INTERMISSION

Petite Suite

Claude Debussy
1862–1918
Orchestrated by Henri Büsser

- En Bateau
- Cortege
- Menuet
- Ballet

Appalachian Spring Suite

Aaron Copland
1900–1990

Violin I
Robert Landes
Heather Chan
Emily Orton
Julie Beistline
John Kovalenko
Tony Perez
Ashley Ackley
Megan Zabriskie
Kaitlin Nelson
Cari Sue Green

Violin II
Bonnie Frazier
Ashley Boulter
Danielle Swain
Melissa Kunz
Megan Schramm
Jessica Ostler
Allison Smith
Andrew Thomson

Viola
Gina Roper
Brian Clement
Blake Allen
Lisa Williams
Katie Black
Bryan Lew

Cello
Sharon Meilstrup
Natachia Li
Andrew Clement
Jennifer Chandler
Michelle Johnson
Seth Castleton

Bass
Kevin Swan
William Johnson

Harp
Angela Dastrup

Piano
Sharon Meilstrup

Flute
Annie Elmer
Meleece Orme

Oboe
Daniel Heintz
Elizabeth Nelson

Clarinet
Daniel Bailey
Marcelo Maldonado

Bassoon
Katie Smith
Jessi Judd

Horn
Dan Omer
Steven Newbold

Trumpet
Joe Nibley
David Monson

Trombone
Todd Jacobs
Danielle Dinkelman

Percussion
Clarissa Glassett
Colin Pinto-Martin

April 3 — **Philharmonic and Chamber Orchestras**
BERNSTEIN: *Candide Overture*
K. NEWELL DAYLEY: *A Perfect Brightness of Hope*—Premiere
RIMSKY-KORSAKOV: Sheherezade
de Jong Concert Hall

Chamber Orchestra Spring Tour

May 16 —Washingotn, D.C.,
guest artist Jenny Oaks Baker, *violin*

May 17 — Sharon, Vermont

May 20 — Esber Recital Hall, Penn State,
State College, Pennsylvania

May 24 — York, Pennsylvania

May 27 — Fanueil Hall, Boston, ,Massachusetts

May 30 — Partland, Maine

May 31 — New Haven, Connecticut

June 4 — Carnegie Hall, New York City
faculty artist Jennifer Welch-Babidge, *soprano*
and guest artist Nate Botts, *trumpet*

This musical event is the 118th performance sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Aurelia Andrews
Piano

in Sophomore Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
20 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Nocturne, op. 33, no. 1
Nocturne, op. 33, no. 3

Gabriel Fauré
1845–1924

Sonata in D Major; Hob. XVI/37
- Allegro con brio
- Largo e Sostenuto
- Presto ma non troppo

Joseph Haydn
1732–1809

Intermezzo, op. 116, no. 2
Capriccio, op. 116, no. 3
Intermezzo, op. 116, no. 4
Capriccio, op. 116, no. 7

Johannes Brahms
1833–1897

Sonata op. 14, no. 2
- Allegro ma non troppo
- Allegro marcato
- Andante
- Vivace

Sergey Prokofieff
1891–1953

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

fEARnoMUSIC

7:30 p.m.
21 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Excerpts from Tierkreis (1974–75)
Pisces
Leo
Virgo
Libra

Karlheinz Stockhausen
1928–2007
Arr. Bob Priest

Inés Voglar, *violin*
Joël Belgique, *viola*
Adam Esbensen, *cello*
Mika Sunago, *toy piano*

Naturale (Su melodie siciliane) (1985)

Luciano Berio
1925–2003

Joël Belgique, *viola*
Joel Bluestone, *percussion*

Fragments from Cold for Cello, Snow, and Electroacoustics (2006)

Mathew Burtner
b. 1971

Adam Esbensen, *cello*

INTERMISSION

Suite for violin and cello (1997) — William Bolcom, b. 1938

Prelude
With energy
Stately, slow
Very fast and skittish
Street dances

Inés Voglar, violin
Adam Esbensen, *cello*

Excerpts from John's Book of Alleged Dances (1994) — John Adams, b. 1947

Dogjam
Habanera
Toot Nipple

Erin Furbee, *violin*
Inés Voglar, *violin*
Joël Belgique, *viola*
Adam Esbensen, *cello*

Anthology for String Quartet, Piano and Percussion* (2008) — Steven Ricks, b. 1969

No Fear of Music Here
Breathing Exercise
Sensual, Exotic Siren
All My Ghosts (5, 6, 7 . . .)
Gigantic Wave of Bossanova
Alien Computer

Inés Voglar, *violin*
Erin Furbee, *violins*
Joël Belgique, *viola*
Adam Esbensen, *cello*
Joel Bluestone, *percussion*
Mika Sunago, *piano*

*Commissioned by the Barlow Endowment for Music Composition at Brigham Young University

"Tierkreis "
by Karlheinz Stockhausen

Tierkreis (literally, "animal-circle") is the German word for the zodiac, and this composition consists of twelve melodies, each representing one sign of the zodiac.

Originally written for music boxes as part of *Musik im Bauch* ("Music in the Belly"), a children's theatre piece for percussion sextet. These melodies (with or without their accompaniments) form an autonomous work which can be played by any suitable instrument, and exist also in versions to be sung. Each melody is centered on a different chromatic pitch, with Leo (Stockhausen's own sign) centered on A, Virgo on A-sharp, Libra on B, Scorpio on C, and so on. Each has its own distinctive tempo, chosen from the "chromatic" tempo scale first described in the composer's famous article, ". . . how time passes . . ." (*Die Reihe* 3, 1959, translated by Cornelius Cardew).

A complete performance begins with the melody corresponding to the zodiac sign within which the day of the performance falls, and proceeds through the twelve melodies of the cycle, ending with a return to the starting melody. Each melody is played several times, with variations or improvisations which in some performances have been very extensive. The melodies can also be played individually, or in smaller numbers.

"Fragments from Cold "(2006)
by Mathew Burtner

Like a skier moving across the snow, I imagined the cellist sliding the bow across the surface of the cello. The performer's breath and the sounds of snow reveal contours of two parallel terrains. Fragments from cold: the snow from outside, the breath from within. The tracks of both crossings are left in noise.

—Matthew Burtner

Naturale (Su melodie siciliane)
by Luciano Berio

In the highly varied compositional career of Luciano Berio, one of the brightly colored threads that ran almost continuously throughout was his intense interest in folk music. In 1964, he composed the pioneering work Folk Songs for his first wife and longtime collaborator, singer Cathy Berberian, drawing upon traditional melodies from the Americas, Armenia, Sicily, Genoa, Sardinia, the Auvergne, and Azerbaijan. Folk Songs was one of Berio's most frequently performed works. (As a sign of the enduring interest of the work, in 2004, soprano Dawn Upshaw and Carnegie Hall jointly commissioned Osvaldo Golijov to create a companion work, Ayre, likewise derived from diverse Mediterranean sources). But Berio was always primarily concerned with how he could incorporate elements from folk music into his own wholly contemporary

idiom: "I am interested in taking possession of that treasure with my own means . . . it is not my intention to preserve the authenticity of a folk song. My transcriptions are analyses of folk songs and at the same time convey the flavour of that music as I see it" (Dalmonte and Varga, *Luciano Berio: Two Interviews,* 1985).

In 1968 Berio spent six weeks in Sicily, recording traditional singers. Nearly twenty years later, these recordings formed the basis for two works for viola, "Voci" and "Naturale." In "Voci" (subtitled "Folk Songs II," and scored for viola and orchestra), Berio "placed transcriptions of Sicilian folk-songs as performed by the Sicilian viola player, Aldo Bennici, within so fluid and responsive a framework that any sense of quotation is dissolved . . . the work shows none of the clear distinctions between folk-melody and concert-hall commentary [of] Folk Songs. (Typically, he then challenged this synthesis in Naturale by combining materials developed from Voci with his own 1968 recordings of the Sicilian abbagnate singer Celano: a confrontation of the raw and the cooked." (David Osmond-Smith, *Berio,* 1991)

"Naturale" was originally conceived (and has occasionally been presented) as a score for dance; as in much of Berio's work, the music itself has an implicit, if not always specific, theatrical effect. Without reducing the piece, in its richness, to an argument, we can still profit by contemplating Berio's own description of his aspiration in these works: "I have a Utopian dream, though I know it cannot be realized: I would like to create a unity between folk music and our music — a real, perceptible, understandable continuity between ancient, popular music-making which is so close to everyday work, and our music." (Two Interviews)

Suite for Violin and Violoncello (1997)
by William Bolcom

The Suite was written for Sergiu Luca, an old friend, whose friend Rolf Dietjens the cellist I didn't know but turned out to be as adventurous. Sergiu told me not to spare the players—this is a bravura piece for two virtuosi.

The form alludes in a general way to the Baroque dance suite, replacing the old movements with more modern dance impulses, which explains some of the abrupt choices of style (an element found in the old suites as well).

The Suite explores unusual, sometimes even uncompromisingly difficult string techniques. Serge showed me old Ernst tricks on the fiddle (I used one in my 4th violin sonata); the thumb pizzicato was his (Serge's) idea.

The Suite has been performed often by the above players as well as by Andrew Jennings and Norman Fischer, who handle the uncompromisingly difficult passagework with equal panache.

—William Bolcom

John's Book of Alleged Dances
by John Adams

The "Book" is a collection of ten dances, six of which are accompanied by a recorded percussion track made of prepared piano sounds. The prepared piano was, of course, the invention of John Cage, who first put erasers, nuts, bolts, and other damping objects in the the strings of the grand piano, thereby transforming it into a kind of pygmy gamelan. In the original version of "Alleged Dances" the prepared piano sounds were organized as loops installed in an onstage sampler, and one of the quartet players triggered them on cue with a foot pedal. . . . The dances were "alleged" because the steps for them had yet to be invented (although by now a number of choreographers, including Paul Taylor, have created pieces around them). The general tone is dry, droll, sardonic.

Born and raised in New England, Adams learned the clarinet from his father and played in marching bands and community orchestras during his formative years. He began composing at the age of ten and heard his first orchestral pieces performed while still a teenager. After earning two degrees from Harvard University, he moved to Northern California in 1971 and has since lived in the San Francisco Bay area.

Adams taught for ten years at the San Francisco Conservatory of Music before becoming composer in residence with the San Francisco Symphony (1982–85) and the creator of the orchestra's highly successful and controversial "New and Unusual Music" series. Several of Adams's landmark orchestral works were written for and premiered by the San Francisco Symphony, including Harmonium (1981), Grand Pianola Music (1982), Harmonielehre (1985), and El Dorado (1992).

In 1985 Adams began a collaboration with the poet Alice Goodman and stage director Peter Sellars that resulted in two operas, *Nixon in China* and *The Death of Klinghoffer,* worldwide productions of which made them among the most performed operas in recent history. Adams's latest opera, *A Flowering Tree,* inspired by Mozart's *The Magic Flute,* was premiered in November of 2006 in Vienna.

—John Adams

"Anthology"
by Steven Ricks

"Anthology" reflects my love of rock music and my ongoing attempts to translate the ideas, gestures, sounds, and behaviors of that music into my own musical language. The title implies a collection of songs by different artists, held together by some unifying concept; though at times this unifying element is fairly broad and unspecific, as in the case of collections of music from a particular decade. The present piece reveals (or is the result of) my obsession with four rock bands: Talking Heads, Pixies, Kate Bush, and Radiohead. If you know the music of these artists, you will probably hear some licks you recognize in my piece. You'll also hear a lot of other stuff. I hope I've created something that is original and unique—more than just a cover version of the songs and bands that inspired this piece.

The titles of the various movements are taken from the above mentioned bands' album and song titles and lyrics, and reveal at least some of the influences that held sway over the respective sections. The movements and sections of movements are at times abrupt and fragmentary. While this is a characteristic that has been creeping into a lot of my recent work, I feel it has a specific reference here to the experience of watching one of those TV adds for the latest rock anthology, the titles of the songs and names of bands scrolling across the screen while we listen to fragments of the pieces in strange and sometimes unexpected succession. I hope by the end of the piece you can connect these pieces, these musical dots, into an image that is interesting, meaningful, and memorable. In the words of Beck, "Please enjoy."

—Steven Ricks

Program notes by David Abel, except when noted otherwise.

Upcoming Concerts

March 20 — **Chamber Orchestra**
Spring Tour Preview
Covey Center for the Arts

April 3 — **Philharmonic and Chamber Orchestras**
BERNSTEIN: Overture to *Candide*
K. NEWELL DAYLEY: *A Perfect Brightness of Hope*—Premiere
RIMSKY-KORSAKOV: Sheherezade
de Jong Concert Hall

April 4 — **Faculty artist Michael Hicks, *composer***

Chamber Orchestra Spring Tour
May 16 —Washingotn, D.C.,
guest artist Jenny Oaks Baker, *violin*
May 17 — Sharon, Vermont
May 20 — Esber Recital Hall, Penn State,
State College, Pennsylvania
May 24 — York, Pensylvania
May 28 — Fanueil Hall, Boston
May 30 — Portland, Maine
May 31 — New Haven, Connecticut
June 4 — Carnegie Hall, New York City
faculty artist Jennifer Welch-Babidge, *soprano*
and guest artist Nathan Botts, *trumpet*

This musical event is the 120th performance sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ben Gardner
Tenor, Countertenor

in Senior Recital

Student of Anna Mooy

Assisted by
Joseph Olson, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
21 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Come and Trip It	George Frideric Handel 1685–1759
Sweet Kate	Robert Jones
What if I Seek for Love	ca. 1557–1617
Deare, though your minde	William Corkine fl. 1610–1617
Ombra mai fu, from *Xerxes*	George Frideric Handel

Selections from *Liederkreis*, op. 39	Robert Schumann 1810–1856
In der Fremde	
Waldegespräch	
Mondnacht	
In der Fremde	

Pause

Selections from *Six mélodies (Mélodies zoologiques)*	Emmanuel Chabrier 1841–1894
Villanelle des petits canards	
Les cigales	
Ballade des gros dindons	

Three Songs, op. 45	Samuel Barber 1910–1981
Now have I fed and eaten up the rose	
A Green Lowland of Pianos	
O boundless, boundless evening	

Johanna, from *Sweeney Todd*	Stephen Sondheim b. 1930
Race You to the Top of the Morning, from *The Secret Garden*	Lucy Simon b. 1943

Savior, Redeemer of My Soul, from *Joseph Smith, the Prophet*	Rob Gardner b. 1977

This is the hundred and twenty–first event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Conrad Allen
Saxophone

in Junior Recital

Student of Ray Smith

Required for the Bachelor of Music Degree
with an Emphasis in Performance

2:15 p.m.
22 March 2008
Museum of Art

PROGRAM

Concerto for Alto Saxophone and Piano in E-flat Major, op. 109 — Aleksandr Glazunov, 1865–1936

Maria Heward, *piano*

Chega de Saudade (No More Blues) — Antônio Carlos Jobim, 1927–1994

Alexis Munoa, *vocal*
Kristen Bromley, *guitar*

Nica's Dream — Horace Silver, b. 1928

Stars Fell On Alabama — Frank Perkins, 1908–1988

Four — Miles Davis, 1926–1991

Justin Scoville, *trumpet*

Georgia on My Mind — Hoagy Carmichael, 1899–1981

Richard Burton, *piano*
Jacob Rosenzweig, *bass*
Andrew Tolman, *drums*

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This is the 123rd event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Mo Li
Tenor

in Graduate Recital

Student of Lawrence Vincent

Assisted by

Joseph Olson, *piano and organ*
Rachel NeSmith, *cello*
Annie Clark, *harp*

Required for the Master of Music Degree
with an Emphasis in Performance

3:00 p.m.
22 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Cantata Arias

Jesus bleibet meine freude, from Cantata No. 147	Johann Sebastian Bach 1685–1750
Mein alles in allem, from Cantata No. 22	Johann Sebastian Bach

Oratorio Arias

Comfort ye my people, from *Messiah*	George Frideric Handel 1685–1759
Ev'ry valley shall be exalted, from *Messiah*	George Frideric Handel

Sacred Songs

Dank sei Dir, Herr	George Frideric Handel
O divine redeemer	Charles Gounod 1818–1893
Agnus Dei	Georges Bizet 1838–1875
Ave Maria	Franz Peter Schubert 1797–1828
Panis Angelicus	Cesar Franck 1822–1890

Intermission

Arranged Hymns

O My father	Adam Moroni Dawson b. 1974
Praise to the Lord	Dan Carter b. 1955
Precious Savior, Dear Redeemer	Robert Lee Rowberry b. 1955

Spirituals

Swing low, sweet chariot	Arr. Maurice Baron 1889–1964
Ev'ry time I feel the spirit	Arr. Hall Johnson 1888–1970
Deep river	Arr. Roland Hayes 1887–1977
Honor, honor	Arr. Hall Johnson 1888–1970

This is the hundred and twenty-fourth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heather Chan
Violin

in Senior Recital

Assisted by
Daniel Gledhill, *piano*

Student of Monte Belknap

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:45 p.m.
22 March 2008
Museum of Art

PROGRAM

Sonata for Violin and Basso Continuo in G Minor, "Devil's Trill" — Giuseppe Tartini, 1692–1770, Arr. Fritz Kreisler
- Larghetto
- Allegro energico
- Grave—Allegro assai

Rhapsody No. 2 for Violin and Piano — Béla Bartók, 1881–1945
- Lassú: Moderato
- Friss: Allegretto moderato

INTERMISSION

Sonata for Violin and Piano in G Minor — Claude Debussy, 1862–1918
- Allegro vivo
- Intermede, fantasque et léger
- Finale: Très animé

Variations on an Original Theme, op. 15 — Henryk Wieniawski, 1835–1880

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This is the 126th event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Benjamin Boster
Bass–Baritone

Michelle Broadbent
Soprano

in Recital

Students of Darrell Babidge
and Jennifer Welch-Babidge

Assisted by
Jared Oaks, *piano*

4:30 p.m.
22 March 2008
Provo Covey Center

PROGRAM

Se vuol ballare, from *Le nozze di Figaro* Ein Mädchen oder weibchen, from *Die Zauberflote*	Wolfgang Amadeus Mozart 1756–1791
Du bist die Ruh	Franz Schubert 1797–1856
Amorosi miei giorni	Stefano Donaudy
Prayer	Ricky Ian Gordon
The Vagabond Roadside Fire Bright Is the Ring of Words	Ralph Vaughan Williams 1872–1958
Vissi d'arte, from *Tosca*	Giacomo Puccini 1858–1924
Csardas, from *Die Fledermaus*	Johann Strauss 1804–1849
Lydia	Gabriel Fauré 1845–1924
Who Is Silvia?	Gerald Finzi
How Could I Ever Know, from *Secret Garden*	Lucy Simon b. 1940
And This Is My Beloved, from *Kismet*	Robert Wright 1914–2005

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This is the 125th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Natalie Cope
Soprano

in Senior Recital

Student of J. Arden Hopkin

Assisted by
Chris Koelzer, *piano*
Aaron Ashton, *violin*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
22 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Welche Wonne, welche Lust, from *Die Entführung aus dem Serail*	Wolfgang Amadeus Mozart 1756–1791
Mondenschein	Johannes Brahms 1833–1897
Mondnacht	Richard Strauss 1864–1949
Über deine Augenlider	Harold Heiberg

Four Songs for Voice and Violin Jesu, Sweet My soul hath not but fire and ice I sing of a maiden My Leman is so true	Gustav Holst 1874–1934

Notre amour	Gabriel Fauré 1845–1924
Le colibri	Ernest Chausson 1855–1899
Chacun le sai, from *La Fille du Regiment*	Gaetano Donizetti 1797–1848

Pause

Prendi per me, from *L'Elisir d'amor* Al dolce guidami, from *Anna Bolena*	Gaetano Donizetti 1797–1848

Cuatro Madrigales Amatorios ¿Con qué la lavaré? Vos me matásteis ¿De donde venis, amore? De los alamos vengo, Madre	Joaquin Rodrigo 1901–1999

Fair Robin I Love	Kirke Mechem b. 1925
Je ne t'aime pas	Kurt Weill
Speak Low	1900–1950

This is the 127th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christopher Koelzer
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
22 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Minor, Hob.XVI:34 — Franz Joseph Haydn (1732–1809)
- Presto
- Adagio
- Vivace molto

Totentanz, S.126 — Franz Liszt (1811–1886)

Daniel Gledhill, *accompanist*

Étude in C-sharp Minor, op. 25, no. 7 — Fryderyk Franciszek Chopin (1810–1849)

Sonata for Piano No. 1, op. 22 — Alberto Ginastera (1916–1983)
- Allegro marcato
- Presto misterioso
- Adagio molto appasionato
- Ruvido ed ostinato

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This is the hundred and twenty-ninth event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Christopher Koelzer
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
22 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in E Minor, Hob.XVI:34 — Franz Joseph Haydn (1732–1809)
- Presto
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

BYU Singers
Concert Choir
Ronald Staheli, *conductor*
Rosalind Hall, *conductor*

Something old,
something new,
something fancy,
something true.

7:30 p.m.
22 March 2008
Covey Center for the Arts
Provo, Utah

PROGRAM

Three Choral Transcriptions

Like a Shepherd/Feed My Sheep — J. S. Bach/African-American Spiritual
Arr. Howard Helvey

Kyrie — Gabriel Fauré
1845-1924

Lord have mercy.

Tantum ergo — Gabriel Fauré

For such a sacrifice, let us bow low.
Let the old law give way to the new.
Let faith assist the deficiency of the senses.

To the Begetter and the Begotten
Let there be praise, jubilation,
Salvation, and honor.

Two American Folk Hymns

The Promised Land — Daniel McDavitt
b. 1979

Daniel McDavitt, *conductor*

Wayfaring Stranger — Arr. Nathan Bigler

Swedes and Finns

Sommarafton (Swedish) — Erland von Koch, b. 1910

Summer evening, wind abated,
From the beeches' verdant light,
Eyes and cheeks aglow with sunshine---
Homeward to our ivy house . . .

After summer, silent forest,
Even birds no longer sing,
As the flower reaches ripeness,
Down about you petals fall!
—August Strindberg

Jared Oaks, *conductor*

Dofta, Dofta, Vit syrén (Swedish) — D. Wikander, 1884–1955

Smell, smell the scent of white lilac in the midnight hour,
Sprinkle like the light of the sun's brilliant glimmer!
Watch my dear dream there, on the bench, blonde and pink.
While the steam of the fields drifts away.
—Emil Kleen

Auringon noustessa (Finnish) — Toivo Kuula, 1883–1918

See, oh my soul, how the sun's lofty ascent
transcends the rocky city's ceilings and streets,
transcends centuries of lies and hours of anguish
with its dawning brightness!

See, oh my soul, the bliss of vanishing life!
It is just as a boundless temple before you,
below its arches is ancient silent reverence
to the master's soul.

See, oh my soul, even in the night there is glorious brightness,
in darkest moments of pain, peace and rejoicing,
in centuries of lies, in life's lies purest,
most eternal truth!
—Veikko Antero Koskenniemi

Brent Rogers, *conductor*

Sakkijarven Polkka (Finnish) — Arr. Jonathan Rathbone

Beautiful Songs of Yesteryear

The Nearness of You	Hoagy Carmichael Arr. Ronald Staheli
My Foolish Heart	Victor Young Arr. Ronald Staheli
Time after Time	Jule Styne Arr. Ronald Staheli

Love Gone Awry

Scarborough Fair	Arr. Yumiko Matsuoka
Soldier, Won't You Marry Me?	Arr. Paul Halley
There Is a Tavern in the Town	Arr. Robert de Cormier

Conference Preview

The Morning Breaks	George Careless 1839–1932 Arr. Ronald Staheli

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Upcoming Concerts

March 25–26 — **Men's Chorus and Women's Chorus**
deJong Concert Hall
$10 ($3 off with BYU or student ID)

April 11–12 — **BYU Singers and Concert Choir**
BYU de Jong Concert Hall
$10 ($3 off with BYU or student ID)

This musical event is the 128th performance sponsored by the BYU School of Music for the 2007–2008 season.

Visit us at http://choirs.byu.edu

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Men's Chorus

Rosalind Hall, *conductor*

Women's Chorus

Jean Applonie, *conductor*

7:30 p.m.
25–26 March 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Four Liturgical Texts

Kyrie — Gregorian Chant

Lord have mercy.
Christ have mercy.
Lord have mercy.

Ave Maria — Franz Biebl
1906–2001

Hail Mary, full of grace,
The Lord is with thee,
Blessed art thou among women,
And blessed is the fruit of thy womb, Jesus.
Holy Mary, Mother of God,
Pray for us sinners,
Now and at the hour of our death.
Amen.

Sanctus — James McCray
b. 1938

Holy, Holy, Holy, Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Peter Bourgeois, Cameron Faerber,
Jared Paul, *percussion*

Sicut locutus est, from *Magnificat* — Johann Sebastian Bach
1685–1750

As it was spoken to our fathers,
To Abraham and his seed forever.
Glory be to the Father, and to the Son,
And to the Holy Spirit.
As it was in the beginning, is now,
And ever shall be, world without end.
Amen.

Two American Folk Hymns

Morning Trumpet — Arr. Michael Richardson

Promised Land — Arr. Michael Richardson

Jared Oaks, *conductor*

Three African-American Spirituals

Give Me That Old Time Religion — Arr. Marques Garrett

Were You There — Arr. Marques Garrett

My Soul's Been Anchored in the Lord — Arr. Marques Garrett

Jennifer Welch-Babidge, *soprano*

Tonight at Eight

Tonight at Eight, from *She Loves Me* — Jerry Bock b. 1928

They Say It's Wonderful — Irving Berlin Arr. Charles Boutelle

Tonight, from *West Side Story* — Leonard Bernstein Arr. Ronald Staheli

Mam'selle — Edmund Goulding

Kiss the Girl, from *The Little Mermaid* — Alan Menken Arr. Kirby Shaw

Goodnight Sweetheart — James Hudson and Calvin Carter Arr. Ed Lojeski

BYU Men's Chorus

Rosalind Hall, *conductor*

Daniel McDavitt, *assistant conductor*

Jared Oaks, *piano*

Easter Reflections

Ascendit Deus — Jackson Berkey, b. 1942

God is ascended amid jubilation,
And the Lord to the sound of the trumpet.
Alleluia!

Behold the Wounds in Jesus' Hands — David R. Naylor, b. 1961

Sanctus, from *Mass No. 6* — György Orbán, b. 1947

Holy, Holy, Holy,
Lord God of Hosts.
Heaven and earth are full of Thy glory.
Hosanna in the highest.
Blessed is He who comes in the name of the Lord.
Hosanna in the highest.

Speaking of Love

Heart We Will Forget Him — James Mulholland, b. 1935

Dan Omer, *horn*

Love's Philosophy — David N. Childs, b. 1969

Swing Time

I Got Rhythm — George Gershwin, Arr. Ward Swingle

You Made Me Love You — James V. Monaco, Arr. Kirby Shaw

Trevor Watson, *bass*; Gavin Ryan, *drums*; Kathryn Merriam, *piano*;
Holly Hooper and Alexis Munoa, *solos*

In the Mood — Joe Garland, Arr. Harry Simeone

Trevor Watson, *bass*; Gavin Ryan, *drums*; Kathryn Merriam, *piano*;
Meagan Jackson, *trumpet*; Alexis Munoa, *solo*

BYU Women's Chorus
Jean Applonie, *conductor*
Cherie Hall, assistant *conductor*
Jessica Weiss, *piano*

This musical event is the 130th performance sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Rachel Willis-Sørensen
Soprano

in Senior Recital

Student of Darrell Babbidge

Assisted by
Jared Oaks, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
26 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

English Opera

Endless Pleasure — George Frideric Handel, 1685–1759

Aint It a Pretty Night, from *Susannah* — Carlisle Floyd, b. 1926

Italian Canzonetta

O del mio dolce ardor — Christoph Willibald Gluck, 1714–1787

Nel cor piu non mi sento — Giovanni Paisiello, 1740–1816

German Lied

Der neugiriger Kater — Lena Stein-Schneider, 1874–1945

Hinter dem Glanz deiner Augen — Camilla Frydan, 1887–1949

Desdemona

Jetzt seh' ich wie gescheit ich bin

French Melodie

Le Bestiare — Francis Poulenc, 1899–1963

French Opera

Il est doux, il est bon Herodiade — Jules Massenet, 1842–1912

German Operetta

Lied der Suse Meine Tante, deine Tante — Amelie Nikisch, 1862–1938

Es geht mir durch und Durch!, from *Immer der Andere*

So muss allein ich bleiben, from *Die Fledermaus* — Johann Strauss, 1804–1849

Assisted by Zach Milliman and Amy Isaksen

Italian Opera

Porgi, amor from *Le nozze di Figaro* — Wolfgang Amadeus Mozart, 1756–1791

English Song

The Steady Light — Reginald Unterseher, b. 1956

I Send My Heart — Amy Beach, 1867–1944

The Year's at the Spring

This is the 131st event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Woodwind Chamber Night

Coached by
Geralyn Giovannetti
Jaren Hinckley
Christian Smith
Alicia Christensen

7:30 p.m.
26 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Trio no. 20, op. 87 — Ludwig van Beethoven
1770–1827

Adagio Cantabile

Six Pieces D'Audition — Jean-Michel DuFay
b. 1932

I
IV
V

THRē
Hannah Bates, *clarinet*
Rebecca Blake, *clarinet*
Tara Hill, *clarinet*

Trio for Clarinet, Horn, and Piano, op. 274 — Carl Reinecke
1824–1910

Allegro
Ein Marchen (A Tale)
Scherzo
Finale

Laurisa Romriell, *clarinet*
Kara Chandler, *horn*
Jackie Bodily, *piano*

Serenade for Two B-flat Clarinets, op. 131 — Michael Kibbe
b.1945

Hora

Vanesa Rada, *clarinet*
Christina Thomas, *clarinet*

Papillons-Variationen, op. 108 — Jan Koetsier, b. 1911

Rebecca Tittelfitz, *oboe*
Kellie Goff, *flute*
Becky Perry, *piano*

Variationen nach Joseph Haydn für vier Fagotte — Karl Kolbinger

Jennifer Otis, *bassoon*
Kent Otis, *bassoon*
Cassandra Perry, *bassoon*
Darcy Whetten, *bassoon*

Jour d'été à la montagne (1954) — Eugène Bozza, 1905-1991

Pastorale
Aux bords du torrent
Le chant des forets
Ronde

Kleine Kammermusik für fünf Bläser, op. 24, no. 2 — Paul Hindemith, 1895–1963

Lustig
Walzer
Ruhig und einfach
Schnelle Viertel
Sehr lebhaft

Meleece Orme, *flute*
Lizzy Nelson, *oboe*
Justin Laukat, *clarinet*
Liz Kuhn, *bassoon*
Kenji Hood, *horn*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

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This musical event is the 133rd performance sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brian Mathias
Organ

in Senior Recital

Student of Don Cook

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
26 March 2008
Salt Lake Tabernacle

PROGRAM

Praeludium in G Minor, BuxWV 149	Dieterich Buxtehude ca. 1637–1707
Schmücke dich, o liebe Seele, BWV 654	Johann Sebastian Bach 1685–1750
Ten Studies for Pedal Playing	Flor Peeters 1903–1986
Alléluias sereins d'une âme qui désire le ciel, from *L'Ascension*	Olivier Messiaen 1908–1992
Suite, op. 5 Prélude Sicilienne Toccata	Maurice Duruflé 1902–1986

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This is the 132nd event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Heintz
Oboe

in Senior Recital

Student of Geralyn Giovannetti

Assisted by
Amalie Wickes Simper, *piano, harpsichord*
Andrew Clement, *cello*
Tony Perez, *violin*
Trent Frazer, *viola*
Natachia Li, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
26 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata in G Minor, BWV 1020 — Johann Sebastian Bach, 1685–1750
- Allegro
- Adagio
- Allegro

Phantasy Quartet, op. 2 (1932) — Benjamin Britten, 1913–1976

Intermission

Sonata (1962) — Francis Poulenc, 1899–1963
- Élégie
- Scherzo
- Déploration

L'Horloge de Flore (The Flower Clock) — Jean Francaix, 1912–1997
- 3 heures: Galant de Jour
- 5 heures: Cupidon Bleu
- 10 heures: Cierge a Grandes Fleurs
- 12 heures: Nyctanthe du Malabar
- 17 heures: Belle de Nuit
- 19 heures: Geranium Triste
- 21 heures: Silène Noctiflore

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BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Saxophone Chamber Night

7:30 p.m.
27 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

First Saxophone Quartet, op. 121
David Uber
b. 1921

Pavane in F-sharp minor, op. 50
Gabriel Fauré
1845–1924
Arr. C. Schmidt

The Little Shepard
Claude DeBussy
1862–1918

Golliwogg's Cakewalk
Arr. Elaine Zazac

Quartet for Saxophones
Justin Knapp
b. 1988

- Prelude
- Siciliano
- Fugue

Bag of Rags (1913)
W. R. McKanlass
Arr. Jamie Kim

Ask Me Now
Thelonious Monk
Arr. Russell Balli

Justin Knapp, *soprano saxophone*
Russell Balli, *alto saxophone*
Ben Nichols, *tenor saxophone*
Jamie Kim, *baritone saxophone*

Quartet No. 4 in C Major, K.157
Allegro
Andante
Presto

Wolfgang A. Mozart
1756–1791
Arr. Jesse Brunner

Adagio, op. 11

Samuel Barber
1910–1981
Arr. J. Van der Lindon

Quartet for Saxophone
Searching
Lament
Fantasia

Skyler Murray
b. 1985

Quatuor, op. 96
Allegro ma non troppo
Lento
Vivace ma non troppo

Antonin Dvořák
1841–1904
Arr. Claude Voipy

Americana Suite for Saxophone Quartet

Ralph Martino
b. 1937

Jesse Brunner, *soprano saxophone*
Jory Woodis, *alto saxophone*
Mandy Merriman, *tenor saxophone*
Skyler Murray, *baritone saxophone*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elisabeth Zuniga
Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
27 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Etude d'exécution transcendante, S. 139 — Franz Liszt
1811–1886
Harmonies du soir

Sonata in A Minor, K. 310 — Wolfgang Amadeus Mozart
1756–1791
Allegro maestoso
Andante cantabile
Presto

Valsa da dor — Heitor Villa-Lobos
1887–1959

Prole do bébé (The Baby's Dolls) Book II
O Boizinho de Chumbo (The Little Tin Ox)

Concert Paraphrase of Verdi's *Rigoletto* — Franz Liszt
1811–1886

Concerto in G Minor, op. 22 — Camille Saint-Saëns
1835–1921
Presto

Christopher Koelzer, *accompanist*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors String Quartet

Julie Beistline, *violin*
Danielle Swain, *violin*
Blake Allen, *viola*
Andrew Clement, *cello*

Coached by Julie Bevan

4:30 p.m.
28 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

String Quartet in B-flat Major, op. 4 (1890) — Jean Sibelius, 1865–1957
- Allegro
- Andante molto
- Presto
- Allegro

INTERMISSION

Two Pieces for String Quartet — Dmitri Shostakovich, 1906–1975
- Adagio, from *Lady Macbeth of the Mtsensk District*
- Allegretto, from *The Golden Age*

String Quartet No. 1 in D Major, op. 44 — Felix Mendelssohn, 1809–1847
- Molto allegro vivace
- Menuetto Un poco allegretto
- Andante espressivo con moto
- Presto con brio

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Percussion Ensemble and Panoramic Steel

Ron Brough, *director*

with guest artists

Hillary Kimball, *flute, piccolo*
Corey Christiansen, *electric guitar*

7:30 p.m.
28 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

When Fireflies Danced — Philip Parker

Hillary Kimball, *flute/piccolo*

Release — Dave Hollinden

BYU Percussion Ensemble

Burnin' — Chris Tanner

Baby Steps — Andy Narell

Corey Christiansen, *electric guitar*

Mystery Band — Aldwyn "Lord Kitchener" Roberts

Arr. by Jit Samaroo

Panoramic Steel

Program Notes

When Fireflies Dance

On a warm summer evening around midnight a lone firefly flits among the trees and is soon joined by dozens of others. Suddenly and magically they coordinate their flashing lights and movements as they dance a veritable ballet. Then, as suddenly as they appeared, in a burst of silent fireworks the choreography ends and they scatter in all directions. The lone firefly remains and with a few last flickers of light, disappears into the stillness of the night.

Release

Release was composed during a period of personal loss. The inspiration came first in the form of motives, followed rapidly by a rhythmic score and then orchestration for the ensemble. Embedded in the piece are both the darker and lighter aspects of loss and tragedy, a mingling of anger, fear, freedom, growth, etc., all of which should be emphasized in performance.

Hillary Kimball, instructor of flute, received her Master of Music from Duquesne University, where she studied flute with Robert Langevin (New York Philharmonic, principal flute; Juilliard, flute instructor). While at Brigham Young University, where she obtained her bachelor's degree, she studied flute with Elizabeth Ruppe and Elaine Jorgensen.

Ms. Kimball has had positions in several orchestras including the Arkansas Symphony, Waterloo-Cedar Falls Symphony, and principal flute in the Pinnacle Players Chamber Orchestra (Arkansas). She is currently a member of the Utah Valley Symphony.

Ms. Kimball's chamber music experience includes the Pinnacle Players Woodwind Quintet(Arkansas), the Creme de la Creme ensemble (Iowa), and Fife and Strings (Arkansas). The first prizewinner of the National Association of Music Clubs Competition. She is an active performer and teacher.

In addition to teaching at BYU, Ms. Kimball's teaching positions include flute instructor at the prestigious Walnut Hill School (Boston), the American School of Music (Boston), and the Pittsburgh City Music Center at Duquesne.

Since he joined the Mel Bay Publications Inc. team as senior music editor and advisor to Product Development in 2001, **Corey Christiansen** has over forty publications with Mel Bay and has conducted countless guitar clinics and concerts across the country and beyond.

Corey received his bachelor's Degree and many honors and awards including the Outstanding Music Student award and Outstanding Guitarist award at the University of Utah. Seeking a master's degree in jazz performance, Corey sought out renowned jazz guitar educator Jack Petersen and began his studies as a graduate teaching assistant at the University of South Florida(USF). After receiving his master's degree in 1999, Corey took the place of retired Jack Petersen and became the adjunct guitar instructor at USF. In this position Corey became well versed in the abilities and needs of jazz guitar students and ensembles.

Recently Corey had the opportunity to visit Australia for a two-week tour of stores and conservatories. He has also performed at many notable festivals and venues including John Pisano's Guitar Night in Los Angeles; Smithsonian Institution in Washington, D.C.; Umbria Jazz Festival in Perugia, Italy; the Lionel Hampton Jazz Festival; the Clearwater Jazz Festival; the Daytona Beach Jazz Festival; the Classic American Guitar Show; and the St. Louis Jazz Festival. He has also performed and/or recorded with many outstanding jazz artists including Jimmy Bruno, John Pisano, Joe Negri, Willie Akins, Chuck Redd, Rob McConnel, Sid Jacobs, Jack Wilkins, and Danny Gottlieb.

Percussion Ensemble
Rob Sowby
Matt Slack
Jenne West
Daniel Adams
Colin Pinto-Martin
Matt Judkins
Matt Tippetts
Kristin White
Peter Bourgeois

Panoramic Steel
Andrew Tolman
Jenne West
Abby Bunn
Jason Sanders
Craig Call
Jeff Holt
Gavin Ryan
Lauren Morris
Brant Stock
Robyn Brough
Melissa Seipel
Aimee Curtis
Trevor Goss
Dave Hernandez

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Harp Ensemble

Anamae Anderson, *director*

3:30 p.m.
29 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Yankee Doodle — Richard Shackburg
Arr. Dahron Rees-Rohrbacher

Kristen Bylund
Sarah Campbell
R. Aaron Fernuik
Grace Stephenson

Dixie — Daniel Decatur Emmett
1815–1904
Arr. Dahron Rees-Rohrbacher

Angela Brown
Kathryn Hopkins
Jasmine Low
Gwen Weixler

Johnny Comes Marchin' Home — Patrick Sarsfield Gilmore
1829–1892
Arr. Dahron Rees-Rohrbacher

Missy Blackham
Angela Fisher
Elise Homer
Laura Nordstrom

Contemplation — Henriette Renié
1875–1956

Elizabeth Smart

Fantaisie sur un thème de Haydn — Marcel Grandjany
1891–1975

Annie Clark

Atholl Highlanders — Scottish
Arr. Laura Zaerr

Kristen Bylund
R. Aaron Fernuik
Jenny Hansen
Grace Stephenson

Frist Frost Jig — Laura Zaerr

Mischief — Stephanie Curcio

Amy Baadsgaard
Paige Christensen
Laura Richards
Dani Smith

Légende d'après 'Les Elfes' de Leconte de Lisle — Henriette Renié
1875–1956

Marielle Smith

Aria in Classic Style — Marcel Grandjany
1891–1975

Jenna Harris, *harp*
Zachary Zwahlen, *organ*

El Condor Passa — South American
Arr. Laura Zaerr

Missy Blackham
Angela Fisher
Elise Homer
Laura Nordstrom

Spanish Dance No. 1, from *La vida breve* — Manuel de Falla
1876–1946
Arr. Patty Masri-Fletcher

Angela Brown
Sarah Campbell
Kathryn Hopkins
Jasmine Low
Gwen Weixler

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Woodwind Quintet

Annie Elmer, *flute*
Heidi Reed, *oboe*
Daniel Rulon Bailey, *clarinet*
Katie Smith, *bassoon*
Steven Newbold, *horn*

3:45 p.m.
29 March 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Introduction and Allegro — Anton Reicha, 1770–1836

Partita for Wind Quintet — Irving Fine, 1914–1962
- Introduction and Theme
- Variation
- Interlude
- Gigue
- Coda

INTERMISSION

Funky Winds — Steven Newbold, b. 1983

Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon, op. 43 — Carl Neilsen, 1865–1931
- Allegro ben moderato
- Menuet
- Praeludium

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This is the 141st event sponsored by the
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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Amber Masterson
Media Music

in Senior Recital

Required for the Bachelor of Music Degree
in Media Music Studies

7:30 p.m.
29 March 2008
Maesar Building Lecture Hall

PROGRAM

All words and music By Amber Masterson unless otherwise noted.

Children's Operas

The Micekateers Save the Day — Amber Masterson and Mountain View Elementary

Story and performance by Mountain View Elementary school 3rd and 4th graders

The Haunted Hotel — Amber Masterson and Beacon Heights Elementary

Story and performance by Beacon Heights Elementary school 1st graders

Film Cues

Uintah United — Documentary by Isaac Goeckeritz

Monterey Video Cue

On the Run

Ambient cello

Investigation

Sorrows

Road Trip

Songs

Colorblind — Amber Masterson and Morgan Shaw

Morgan Shaw, *lead vocal*

Saving Me — Amber Masterson, Clay Layton, Vince James

Ryan Innes, *lead vocal*

Kyrie

Section from Latin Mass for A Capella choir

Piano/Violin Improvisation — Amber Masterson and Michael Wong

Michael Wong, *violin*

This is the 143rd event sponsored by the BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Skyler Murray
Saxophone

in Junior Recital

Student of Ray Smith

Assisted by
Jenni Nealon
Sam Jones
Randy Peck
The Honors Brass Quintet

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
1 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Alto Saxophone, op. 29 — Robert Muczynski (b. 1929)
Arr. for brass quintet by Skyler Murray
- Andante maestoso
- Allegro energico

Concerto da Camera for Saxophone and Brass Quintet — Fisher Tull (1934–1994)
- Giocoso
- Lento
- Vivace

Honors Brass Quintet
Julie Adams, *trumpet*
Joseph Nibley, *trumpet*
Kenji Hood, *horn*
Todd Jacobs, *trombone*
Jay Roberts, *bass trombone*

BRIEF INTERMISSION

Splay for Flute, E-flat Alto Saxophone, and Guitar — Robert Linn (1925–1999)
- Moderately fast
- Not so fast
- Faster

Jenni Nealon, *flute*
Sam Jones, *guitar*

Sonatina for Baritone Saxophone and Piano — John C. Worley (1919–1999)
- Allegro moderato
- Andante–semplice
- Allegro con brio

Randy Peck, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Megan Zabriskie
Violin

in Senior Recital

Student of Barbara Williams

Assisted by
Jayne Galloway, *piano*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
1 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 1 for Violin and Piano in G Major, op. 78 — Johannes Brahms, 1833–1891
- Vivace ma non troppo
- Adagio
- Allegro molto moderato

Sonata No. 1 in G Minor, BWV 1001 — Johann Sebastian Bach, 1685–1750
- Adagio
- Presto

Deux Morceaux — Lili Boulanger, 1893–1918
- Nocturne (1911)
- Cortège (1914)

Meditation, from *Nobilissima Visione* (1938) — Paul Hindemith, 1895–1963

Concerto No. 1 in F-sharp Minor, op. 14 — Henryk Wieniawski, 1835–1880
- Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ryann Edwards
Mezzo-Soprano

in Senior Recital

Student of Lawrence Vincent

Assisted by
Mariah Wilson, *piano*
Anthony Gardner, *cello*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
1 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sento nel core Amorosi miei giorni	Stefano Donaudy 1879–1925
Tu ch'ai le penne amore Al fonte, al prato	Giulio Caccini 1546–1618
Erinnerung Verlorne Müh'!	Gustav Mahler 1860–1911
Seit ich ihn gesehen Er, der Herrlichste von allen Du Ring an meinem Finger	Robert Schumann 1810–1856
La flûte de Pan La chevelure Le tombeau des Naïades	Claude Debussy 1816–1892
Four Nights Hands, Eyes, and Heart Tired	Ralph Vaughan Williams 1872–1958
Deep River By an' By My Lord, What a Mornin'	Harry Burleigh 1866–1949
Habenera, from *Carmen* Seguidilla, from *Carmen*	Georges Bizet 1838–1875

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This is the 144th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Steven Newbold
Horn

in Senior Recital

Student of Laurence Lowe

Assisted by
Amanda Nixon

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
2 April 2008
Tanner Building 251

PROGRAM

Georgian Dance — Sulkhan Tsintsadse, b. 1925

Horn Concerto No. 4 in E-flat — Wolfgang Amadeus Mozart, 1756–1791
- Allegro Moderato
- Romanza
- Rondo: Allegro

INTERMISSION

Partita for Horn and Piano — Verne Reynolds, b. 1926
- Malinconia
- Caccia
- Aria
- Alla Marcia

Two Pieces for Horn and Piano — Steven Newbold, b. 1983
- Adagio
- Allegro

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BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

String Chamber Night

Coached by
Monte Belknap
Claudine Bigelow
Monika Bowman
LeeAnn Morgan
Barbara Williams

7:30 p.m.
2 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata for Flute, Viola, and Harp (1915) — Claude Debussy, 1862–1918

Pastorale: Lento dolce rubato

Adrienne Tedjamulia, *flute*
Gina Roper, *viola*
Angela Dastrup, *harp*

String Quartet in A Minor, op. 51, no. 2 — Johannes Brahms, 1833–1897

Allegro non troppo

Ashley Ackley, *violin*
Megan Zabriskie, *violin*
Bryan Lew, *viola*
Joshua Koller, *cello*

Terzetto, op. 74 — Antonin Dvořák, 1841–1904

Allegro ma non troppo–Larghetto

Ashley Schroeder, *violin*
Jessica Ostler, *violin*
Lisa Williams, *viola*

String Quartet No. 1 in A Minor — Ernest John Moeran, 1894–1950

Allegro

Asuka Sato, *violin*
Sarita Red Thunder, *violin*
Abby Pentreath, *viola*
Tom Powell, *violoncello*

String Quartet in D Minor, op. 56 — Jean Sibelius
Allegro — 1865–1957

Ashley Schroeder, *violin*
Jessica Ostler, *violin*
Lisa Williams, *viola*
Alexis Thompson, *cello*

String Quartet in G Minor, op. 27, no. 1 — Edvard Grieg
Un poco andante–Allegro molto ed agitato — 1843–1907

Emily Orton, *violin*
Kaitlin Nelson, *violin*
Katie Black, *viola*
Michelle Johnson, *violoncello*

String Quartet in E-flat Major, op. 14 — Carl Nielsen
Allegro con brio — 1865–1931

Heather Chan, *violin*
Tony Perez, *violin*
Trent Frazer, *viola*
Natachia Li, *cello*

Quintet in A Major, op. 81 — Antonin Dvořák
Allegro, ma non tanto

Cari Sue Green, *violin*
Bonnie Frazier, violin
Noelle Rader, *viola*
Seth Castleton, *cello*
Stephanie Talbot, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Carlene Skiles
Piano

in Sophomore Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
2 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata, op. 26 — Ludwig van Beethoven, 1770–1827
- Andante con Variazioni
- Scherzo: Allegro molto
- Marcia funebre sulla morte d'un Eroe: Maestoso andante
- Allegro

Nocturne, op. 54, no. 4 — Edvard Grieg, 1843–1907

Etudes-Tableaux, op. 33, no. 4 — Sergei Rachmaninoff, 1873–1943

Notturno — Ottorino Respighi, 1879–1936

Prelude in E-flat, op. 23, no. 6 — Sergei Rachmaninoff

Nocturne, op. 27 no. 6 — Frédéric Chopin, 1810–1849

Bagatelles — Alexandre Tcherepnin, 1899–1977
- Allegro marziale
- Con vivacita
- Vivo
- Lento con tristezza
- Dolce
- Allegro con spirito
- Prestissimo
- Allegro
- Allegretto
- Presto

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This is the 147th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brigitte Dean
Piano

in Sophomore Recital

Student of Scott Holden

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
3 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude op. 32 no. 5	Serge Rachmaninoff 1873–1943
Prelude and Fugue in A-flat Major, WTC BK 1	Johann Sebastian Bach 1685–1750
Preludes No. 3 & No. 18, op. 34	Dmitri Shostakovich 1906–1975
Sonata in B Minor, Hob XVI/32 Allegro moderato Menuet Presto	Franz Joseph Haydn 1732–1809
Ballade, op. 10, no. 2	Johannes Brahms 1833–1897
Nocturne, op. 48 no. 1 Berceuse, op. 57 Barcarolle, op. 60	Fryderyk Franciszek Chopin 1810–1849

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This is the 148th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Trombone Choir

Will Kimball, *director*

7:30 p.m.
4 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Toccata	Girolamo Frescobaldi 1583–1643 Arr. Vern Kagarice
Someone to Watch over Me, from *Oh! Kay*	George Gershwin 1898–1937 Arr. Gillis/Willis
Ave Maria	Anton Bruckner 1824–1896 Arr. Douglas Yeo

INTERMISSION

Mini Overture	James Kazik b. 1979
Two Love Songs When I Fall in Love Where Is Love?	Arr. Daniel Gawthrop
Inveni David	Anton Bruckner Arr. Douglas Yeo

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This is the 152nd event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jeff Parkes
Media Music

in Junior Recital

Assisted by
Casey Wayman, *actor*

Required for the Bachelor of Music Degree
in Media Music Studies

7:30 p.m.
4 April 2008
Maesar Building Lecture Hall

PROGRAM

All words and music by Jeff Parkes unless otherwise noted.

Junior Recital

What Is Music? (Turkey in the Straw)	American Folk Song Arr. Jeff Parkes
Backseat Driver	
Can You Find It?	John Linnel b. 1959 John Flansburg b. 1960
Ode to Spot	Jeff Parkes Brannon Braga b. 1965
Phrustration	
Presidential Clown	Jeff Parkes Ben Parkes b. 1980
Monterey Video	
Twenty Years	
Mr. Jones, Where Are You?	

This is the 156th event sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Felipe Dominguez
Organ

in Sophomore Recital

Student of Douglas E. Bush

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
4 April 2008
Provo Central Stake Center

PROGRAM

Passacaglia in D Minor, BuxWV 161	Dieterich Buxtehude 1637–1707
Fugue in G Minor	Johann Adam Reincken 1623–1722
Volumina	György Sándor Ligetti 1923–2006
Prelude and Fugue in G Major, op. 37, no. 2	Felix Mendelssohn 1809–1847
Pièces en G. ré sol majeur Ofertoire Tierce en Taille Muzète	Jean-François Dandrieu 1682–1738
Herzliebster Jesu, was hast du verbrochen, BWV 1093	Johann Sebastian Bach 1685–1750
Herzliebster Jesu, was hast du verbrochen	Helmut Walcha 1907–1991
Prelude and Fugue in C Major, BWV 531	Johann Sebastian Bach

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jonathan Keith
Piano

in Sophomore Recital

Student of Irene Peery-Fox

Required for the Bachelor of Music Degree
with an Emphasis in Performance

5:30 p.m.
7 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Etudes for Left Hand Alone, op. 135, nos. 5 and 3 — Camille Saint-Saëns, 1835–1921

Gavotte in E — Johann Sebastian Bach, 1685–1750
Transcribed for the left hand by Rafael Joseffy

Morceaux de Fantaisie, — Serge Rachmaninioff, 1873–1943
Elegie in E-flat Minor, op. 3, no.1

Moment Musical, op. 16, no. 4 — Serge Rachmaninioff

Prelude and Nocturne for Left Hand Alone, op. 9, no. 1 — Alexander Scriabin, 1872–1915

Piano Concerto for the Left Hand in D Major — Maurice Ravel, 1875–1937

Daniel Gledhill, *second piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Bands

Bryant Smith, *conductor*
Don McGuire, *graduate conductor*
Fred McInnis, *conductor*

7:30 p.m.
8 April 2008
de Jong Concert Hall
Harris Fine Arts Center

PROGRAM

Liberty Fanfare — John Williams, b. 1932

Chorale — Vaclav Nehlybel, 1919–1996

Don McGuire, *graduate conductor*

Drammatico — Francis McBeth, b. 1933

Don McGuire, *graduate conductor*

Incantations — Robert W. Smith, b. 1958

The Wizard of Oz — Harold Arlen, 1905–1986; Edgar Yipsel Harburg, 1896–1981; Arr. James Barnes

University Band

Bryant Smith, *conductor*

March, from *1941* — John Williams

Don McGuire, *graduate conductor*

Snakes — Thomas C. Duffy, b. 1955

Ye Banks and Braes O'Bonnie Doon — Percy Grainger, 1882–1961

Lassus Trombone — Henry Fillmore, 1881–1956; Arr. Loras J. Schissel

Yankee Doodlin' — Philip Parker, b. 1953

What's Up at the Symphony — Arr. Jerry Brubaker

University Band

Fred McInnis, *conductor*

University Band

Bryant Smith, *conductor*

FLUTE
Brittany Bird
Robyn Curtis
Brenn Dunlop
Natascha Faux
Anna Harb
Kelley Konzak
Lindsey Landgrave
Jean Lee
Cambrai Loftus
Breanna Meldrum
McKenzie Nielson
Barbara Sampson
Gentry Silvester
Sierra Simpson
Catherine Wallis
Alyssa Ward
Landon Wiest
Amelia Yates

OBOE
Elizabeth McGuire
Christopher Wilson

CLARINET
Jed Blodgett
Ryan Cordner
Thomas Ferrin
Katelyn Gentry
Sarah Hansen
Joseph Hernandez
Kristi Jamison
Bridey Jensen
Brian Munn
Leah Nance
Nicole Sevey
Melissa Wells
Peter Werner
Erik Westesen
Weston Woolsey

BASS CLARINET
Brandon Doolin
Jonathoan Knechtel

BASSOON
Cristina Cragun
Marc Jenkins
Karren Williamson

ALTO SAXOPHONE
Daniel Asay
Rachel Ashby
Matt Duffield
Thomas Andrew Evans
Amber Joy Harding
Amy Hurt
Kyle Anthony Jepson
Emily Kincheloe
Elise Livengood
Devon Mortensen
Meaghan Searle
Benjamin Stenquist
Brad Twining
Christopher Walker
Justin Weiss

TENOR SAXOPHONE
Ryan Bennion
Kate Reichert
Jared Reid

BARITONE SAXOPHONE
Kim Junil Evan
Michael Shouse
Bradley Wallo

HORN
Bradley Chandler
Laura Dalton
Corinne Fletcher
Daniel Geiger
Michelle Goodwin
Jared Haynie
Natalie Hunt
Andrew Pande
Stephanie Peatross
Dylan Porter
David Scow
Melody Splattstoesser
Kaela Thomas
Timothy Wallace

TRUMPET
Joshua Bohling
Holly Brison
John Broderick
Douglass Brown
Eric Brown
Christopher Buttars
Kevin Clemons
Justin Cook
Christopher Decker
Clark Earley
Tonya Johnson
Allison Littlefield
Keven Liu
Rebekah McGhee
Seth Meyers
Laura Mitchell
Rydge Mulford
Anna Myers
Jeffrey Olson
Jeffrey Sadler
Steven Walker
Andrew Wells

TROMBONE
Paul Chidsey
Enoch Cronk
Jason Fredrick
Steven Fredrickson
Kelly Greenwood
Robert Hansen
Thomas Jackson
Daniel Jones
Nathan Jones
Lauren Laws
Dallin Marr
Sterling Petersen
Megan Phinney
Kevin Price
Mailee Wayman
Katie Wilde

EUPHONIUM
MaryDawn Christenson
Logan Gold
Laura Hodson
James Hutchings
Regan Johnson
Wesley Johnson
Adam Murphy
Adam Murray
Corey Riley
Jill Robertson
Shawn Soelberg
Kyle Talbot

TUBA
Jordan Bean
Trevor Beardsley
Sam Chiu
Neil Ellsworth
Reid Gardner
Melissa Kuhlenhoelter
Jason Smith
Daniel Smith

PERCUSSION
RaeLene Hamblin
Julie Hanson
John Kunzler
Jordan Lindsay
Jacob Mortensen
Roxana Stimpson
Kristen West
Andrew Whitmer

University Band

Fred McInnis, *conductor*

FLUTE
Jamie Batschi
Jewel Conover
Chrissy Kemp
Kimberly Kerr
Jessie Klemetson
Kimberly Mills
Stephanie Tartakoff
Karisa Wasley

OBOE
Megan Burke
Nicole Robertson

CLARINET
Thomas Arnett
Rachel Buchanan
Lauren Bush
Amanda Cahoon
Rachel Davis
Spencer Gardner
Corinne Johnson
Sharlee Neubert
Kathryn Olsen
Michael Robinson
Liz Snedecor
Melissa Todd
Liz van Uitert
Sarah Walker
Melissa Wells

BASS CLARINET
Jennifer Rasmussen

CONTRA BASS CLARINET
Ruth Ashton

BASSOON
Diane Asay
Jaclyn Moore

ALTO SAXOPHONE
Kerri Brown
Sarah Christensen
McKaye Dennis
Candice Flake
Kiersten Hammond
Catherine Lyon
Tanya Mitchell

TENOR SAXOPHONE
Austin Nielsen
Jaclyn Pingel

BARITONE SAXOPHONE
Jeanette May-Rasmussen

HORN
Spencer Blake
Anna Ellsworth
Amy Fredrickson
Mark Hartman
Matthew Jacquier
Nathan Kuhn
Brian Saville
Katelyn Warren

TRUMPET
Jonathan Balagna
Kelsey Eiman
Kyle Garbett
John Gittins
Chris Mathews
Bret Miller
Eric Paul
Mary Sauer
Jason Sevey
Sam Tartakoff
Matt Veibell
Nick Wasley

TROMBONE
Amanda Bowen
Brad Brimley
Luke Duffield
Nicole Grant
Andrew Heim
Joanna Marco
Matthew Robertson
Alex Sevey
Curtis Stimpson

BASS TROMBONE
Betsy Quispe

EUPHONIUM
Alex Avery
Scott Gemmell
Scott Morris

TUBA
Cohan Fish
Ben Hubbard
Peter Konneker
Devin Lloyd

PERCUSSION
Jakob Adams
Traci Brown
Joe Fitch
Steve Kimball
AnnaLee McClain
Jacob Mortensen

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Brass Chamber Night

7:30 p.m.
8 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Washington Post — John Philip Sousa
Arr. David R. Werden

Jesu, Joy of Man's Desiring — Johann Sebastian Bach,
Arr. David R. Werden

Songs of the British Isles — Arr. David R. Werden
- The Minstrel Boy
- Molly Malone
- Danny Boy

Brass Tacks — Lennie Niehaus

Shizuka Purdon, *euphonium*
Tamra Palmer, *euphonium*
Eric Smith, *tuba*
Whitney Stanley, *tuba*

2nd Military Suite in F — Gustav Holst
Arr. David Sabourin
- March
- Song of the Blacksmith
- Fantasia on the "Dargason"

Variations on an Old Hungarian Folk Song — Bela Bartok
Arr. Michael Fink

Chris London, *trumpet*
Ian Fillmore, *trumpet*
Brian Saville, *horn*
Benjamin Willford, *trombone*
Marcus Voght, *tuba*

Academic Fanfare — Daniel N. Thrower

I Believe in Christ — G. Homer Durham

Brass Quintet No. 1, op. 73 — Malcolm Arnold
- Allegro Vivace
- Chaconne
- Con Brio

Bryce Call, *trumpet*
Noelle Reid, *trumpet*
Spencer Park, *horn*
Elizabeth Dabczynski, *trombone*
Brenden T. McQuay, *tuba*

Prayer and Alleluia — Anton Bruckner
Andante Sostenuto — Arr. Philip Gordon

Fugue No. 14, from *The Art of the Fugue* — Johann Sebastian Bach
Arr. Paul Smim

In the Garden — C. Austin Miles
Arr. Clifford P. Barnes

Tiranna (Spanish Dance) — Joseph Forestier

David Dixon, *trumpet*
Benjamin Russell, *trumpet*
Laurie Banks, *trombone*
Veeder Ransom, *bass trombone*

A Western Fanfare — Eric Ewazen

Twelve Little Pieces — Ludwig Maurer
- La Sentinelle
- Volkslied
- Trinklied
- Lied
- Lied
- Scherzo

Bess, You Is My Woman Now — George Gershwin
Arr. Lube

Scott Jacobs, *trumpet*
Joanna Stuart, *trumpet*
Jared Greenwald, *horn*
Samuel Yamamoto, *trombone*
David King, *tuba*

Suite of Elizabethan Dances — Anthony Holborne
Arr. Gerard Schwarz
- The Honie-Suckle
- The Fruit of Love
- The Choice
- Two Galliards

Fugue in G Minor — Johann Sebastian Bach
Arr. Charles F. Decker

Galliard Battaglia — Samuel Scheidt

Lisa Christensen, *trumpet*
Dale Rex, *trumpet*
Dan Cerveny, *horn*
Josh Cabrera, *trombone*
Dylan Porter, *tuba*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

University Chorale

Paul Broomhead, *conductor*

Liz Olmo, *assistant conductor*
Natalie DeVore, *accompanist*

7:30 p.m.
8 April 2008
Provo Tabernacle

PROGRAM

O Clap Your Hands — Nancy Hill Cobb

Light of the Minds That Know Him — K. Lee Scott

Ehre sei dir, Christe (Christ, our blessed Saviour) — Heinrich Schutz

Christ, be Thine the glory!
Thou in deepest woe on the Cross didst suffer for us bitter death,
And reignest with the Father in eternity.
Help us fainting sinners to our Heav'nly rest.
Lord, have mercy, Christ have mercy

Ascendit Deus — Jacobus Gallus

God goes up on high with merry noise and shouting, hallelujah
And Christ the Lord with sound of trumpet, hallelujah!

Sigalagala (Let there be ululation) — Luo Spiritual
Arr. by S. A. Otieno

The Shepherd, the High Priest is passing by.
Come and see my Lord.
Yes, Jesus is passing by.
Come and see him.
He is calling:
Come, we all go to heaven.
Jesus has brought salvation.
Let there be ululation.
He has brought forgiveness.
Let there be ululation.
Only through him can there be salvation.
Let there be ululation.

Steven Duncan, Alex Lyman, *soloists*

Healing River — Fred Hellerman
Arr. by Sheena Phillips

Karen Swan, Asia Stryker, Eila Olsen, *soloists*

I'm Gonna Sing — Robert Hunter

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Heather Smith
Media Music

in Senior Recital

Assisted by
Kyle Hannigarne, *percussion*
Randy Hulme, *piano*
Jesse Lund, *bass*

Required for the Bachelor of Music Degree
in Media Music Studies

7:30 p.m.
8 April 2008
Maesar Building Lecture Hall

PROGRAM

All words and music by Heather Smith unless otherwise noted.

Waiting for the Sky to Fall

Alone Tonight

I Kind of Love You

Ready to Prove — Demo Recording, 2004

The Other Side

What Am I Supposed to Say?

Promised Land

Remember — Produced by Heather Smith and Owen Peterson

Heather Smith, *guitar, vocals*
Patrick Kintz, *bass*
Stephen Andersen, *Djembe, piano*

Easy Come, Easy Go

If I Ain't Got You — Alicia Keys

Purify Me

Come Back to Me

Stay — Produced by Heather Smith

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Jessica Ostler
Violin

in Junior Recital

Student of Kory Katseanes

Required for the Bachelor of Music Degree
with an Emphasis in Performance

9:30 p.m.
8 April 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Sonata No. 2 in A Minor — Johann Sebastian Bach
1685–1750

Grave

Fugue

Violin Sonata No. 1 in G Major, op. 78 — Johannes Brahms
1833–1897

Vivace ma non troppo

INTERMISSION

Violin Concerto in D Major, op. 61 — Ludwig van Beethoven
1770–1827

Allegro ma non troppo

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Joseph Peeples
Organ

in Sophomore Recital

Student of Don Cook

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
9 April 2008
Provo Tabernacle

PROGRAM

Messe pour les couvents (Mass for the Convents) — François Couperin, 1668–1733

Kyrie
- Plein jeu
- Fugue sur la trompette
- Recit de chromhorne
- Trio a dessus de chromhorne et la basse de tierce
- Dialogue sur la trompette du grand clavier, et sur la montre, le bourdon et le nazard du positif

Gloria
- Plein jeu

O Gott, du frommer Gott, op. 122, no. 7 — Johannes Brahms, 1833–1897

Sonata in D Minor, op. 65, no. 6 — Felix Mendelssohn, 1809–1847

Chorale—Andante sostenuto—Allegro molto
Fugue: Sostenuto e legato
Finale: Andante

Prelude and Fugue in G Major, BWV 541 — Johann Sebastian Bach, 1685–1750

Toccata, from Suite Gothique, op. 25 — Léon Boëllmann, 1862–1897

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Honors Brass Quintet

Joe Nibley, *trumpet*
Julie Adams, *trumpet*
Kenji Hood, *horn*
Todd Jacobs, *trombone*
Jay Roberts, *bass trombone*

Sponsored by the George E. Watkins Gifts
for Exellence in the Arts

7:30 p.m.
10 April 2008
Maeser Lecture Hall

PROGRAM

Sonata for Brass Quintet — Derek Bourgeois, b. 1941
- Allegro vivace
- Andante piangevole
- Maestoso

American Hymn, Variations on an Original Melody — William Schuman, b. 1910

INTERMISSION

Selections from *West Side Story* — Leonard Bernstein, 1918–1990, Arr. Jack Gale
- Prologue
- Maria
- Tonight
- I Feel Pretty
- Somewhere

Quintet No. 1 — Victor Ewald, 1860–1935
- Moderato
- Adagio non troppo lento
- Allegro moderato

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

John Allen Kovalenko
Violin

in Senior Recital

Student of Barbara Williams

Assisted by

Barbara Allen, *piano*
Rob Landes, *violin*

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
10 May 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Partita No. 3 in E Major, S. 1006 — Johann Sebastian Bach, 1685–1750
- Preludio
- Loure
- Gavotte en Rondeau

Sonata No. 3 in D Minor, op. 108 — Johannes Brahms, 1833–1897
- Allegro
- Adagio
- Un poco presto e con sentimento
- Presto agitato

Sonata, op. 27, no. 3, "Ballade" — Eugène Ysaÿe, 1858–1931

Navarre (Danza Espagnole), op. 33 — Pablo de Sarasate, 1844–1908
- For Two Violins

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Deseret Chamber Music Series

Lawrence Green, *guitar*
Arden Hopkin, *voice*
Monte Belknap, *violin*
Barbara Allen, *piano*

and

Orpheus Winds
April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

7:30 p.m.
16 May 2008
Assembly Hall
Gordon B. Hinckley Alumni & Visitors Center

PROGRAM

Danza Brasilera — Jorge Morel, b. 1931

Lawrence Green, *guitar*

Vihuela Songs from Renaissance Spain

- Claros y frescos ríos — Alonso Mudarra, c. 1510–1580
- Si te vas a bañar — Diego Pisador, c. 1509–1557
- O más dura que mármol — Miguel Fuenllana, c. 1500–1579
- Con pavor recordó el moro — Luis Milan, c. 1500–1561
- Dime manso viento — Esteban Daza, c. 1537–1596

3 Villancicos — Joaquín Rodrigo, 1901–1999

- Pastorcito Santo
- Aire y Donaire
- Coplillas de Belen

Siete canciones populares Españolas — Manuel de Falla, 1876–1946

- El paño moruno
- Seguidilla murciana
- Asturiana
- Jota
- Nana
- Canción
- Polo

Arden Hopkin, *voice*
Lawrence Green, *guitar*

Aires Tropicales — Paquito D'Rivera
b. 1948

Alborada
Son
Habanera
Vals Venezolano
Dizzyness
Contredanza
Afro

Orpheus Winds
April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Christian Smith, *bassoon*
Laurence Lowe, *horn*

INTERMISSION

Sonata No. 7 in C Minor, op. 30, no. 2 — Ludwig van Beethoven
1770–1827

Allegro con brio
Adagio cantabile
Scherzo: Allegro
Finale: Allegro

Monte Belknap, *violin*
Barbara Allen, *piano*

The Brigham Young University School of Music welcomes you to this event. We are grateful for your attendance and support. So everyone can enjoy this performance, we ask for your attention to several issues:

- Please take a moment to turn off your cellular phone, pager, or any audio alerts. Since tonight's concert is being recorded, we ask you to be as quiet as possible during the performance.
- Please notice the organization of the program so that your applause will be offered at appropriate intervals. Entire works or groupings of pieces will usually be performed without interruption.
- If you must leave during the performance, please wait for applause to do so.
- Please help us maintain a more formal atmosphere appropriate in performances sponsored by the School of Music. Shouting to performers, whistling, or talking during the performance is inappropriate here.
- Thank you for not bringing babies or children too young to enjoy this concert.

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

The Music of Prokofiev

featuring

LeeAnn Morgan, *violin*
Scott Holden, *piano*
April Clayton, *flute*
Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Eric Hansen, *doublebass*

7:30 p.m.
23 May 2008
Assembly Hall
Gordon B. Hinckley Alumni & Visitors Center

PROGRAM

Flute Sonata in D, Op. 94 — Sergey Prokofiev
1891–1953

Moderato
Scherzo
Andante
Allegro con brio

April Clayton, *flute*
Scott Holden, *piano*

Violin Sonata No. 1 in F Minor — Sergey Prokofiev

Andante assai
Allegro brusco
Andante
Allegrissimo—Andante assai, come prima

LeeAnn Morgan, *violin*
Scott Holden, *piano*

INTERMISSION

Quintet in G Minor, op. 39 — Sergey Prokofiev

Tema (Moderato)—Variation I—Variation II
Andante energico
Allegro sostenuto, ma con brio
Adagio pesante
Allegro precipitato, ma non troppo presto
Andantino

Geralyn Giovannetti, *oboe*
Jaren Hinckley, *clarinet*
Monte Belknap, *violin*
Claudine Bigelow, *viola*
Eric Hansen, *doublebass*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Paul Wells
Viola

in Recital

Student of Claudine Bigelow

Daniel Gledhill, *piano*

7:00 p.m.
27 May 2008
Room 321
Maeser Building

PROGRAM

Concerto in G Major for Viola and Orchestra — Georg Philipp Telemann, 1681–1767
- Largo
- Allegro
- Andante
- Presto

Six Studies in English Folk Song for Violincello and Piano — Ralph Vaughan Williams, 1872–1958
Transcribed for Viola
- Adagio
- Andante sostenuto
- Larghetto
- Lento
- Andante tranquillo
- Allegro vivace

Suite No. 2 for Solo Violincello — Johann Sebastian Bach, 1685–1750
Transcribed by Simon Rowland-Jones
- Prelude
- Courante
- Menuet
- Gigue

Concerto in C Minor for Viola and Orchestra — Johann Christian Bach, 1735–1782
Arr. Henri Casadesus
- Allegro molto maestoso
- Adagio molto espressivo
- Allegro molto energico

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Elizabeth Smart
Harp

in Sophomore Recital

Student of Nicole Brady

Required for the Bachelor of Music Degree
with an Emphasis in Performance

3:30 p.m.
9 June 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Impromptu Caprice	Gabriel Pierné 1863–1937
Contemplation	Henriette Renié 1875–1956
Andante, from Violin Sonata No. 2 Prelude, from Violin Partita No. 3 Transcribed by Marcel Grandjany	Johann Sebastion Bach 1685–1759
Sarabanda e Toccata	Nino Rota 1911–1979
Jazz Band	Marcel Tournier 1879–1951
Berceuse	Stephen Paulus b. 1949
Spanish Dance	Manuel de Falla 1876–1946

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Daniel Johnson
Piano

in Sophomore Recital

Student of Richard Anderson

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:30 p.m.
11 June 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Prelude and Fugue in E-flat Minor, WTC I — Johann Sebastian Bach, 1685–1750

Sonata in D Minor, op. 31, no. 2 — Ludwig van Beethoven, 1770–1827
- Largo—Allegro
- Adagio
- Allegretto

Ballade No. 4 in F Minor — Fryderyk Franciszek Chopin, 1810–1849

Prelude, Book I — Claude Debussy, 1862–1918
- La Cathédrale engloutie (The Sunken Cathedral)

Prelude, Book II
- La Puerta del Vino (The Wine Gate)

L'Isle joyeuse (The Island of Joy)

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

H. M. S. Pinafore

Libretto by
Sir W. S. Gilbert

Music by
Sir Arthur Sullivan

7:30 p.m.
11–14 June 2008
de Jong Concert Hall
Harris Fine Arts Center

Cast

The Rt. Hon. Sir Joseph Porter, K. C. B. (First Lord of the Admiralty)	Zachary Milliman
Captain Corcoran (Commanding the *H. M. S. Pinafore*)	Stephen Pace
Ralph Rackstraw (Able Seaman)	James Duncan
Dick Deadeye (Able Seaman)	Hunter Brown* Jacob Colvin†
Bill Bobstay (Boatswain's Mate)	Joseph Olson
Bob Becket (Carpenter's Mate)	Daniel Robertson
Josephine (the Captain's Daughter)	Emily Bateman* Laura Ockey Snow†
Hebe (Sir Joseph Porter's "First Cousin")	Amber Willis Bezzant* Rachel Hatch†
Little Buttercup (a Portsmouth Bumboat Woman)	Holly Hooper* Amy Isaksen†
Sailors	John Blackham Amber Willis Bezzant Hunter Brown Adam Colvin Jacob Colvin Nate Duncan Rachel Hatch Daniel Jibson
First Lord's sisters, his cousins, his aunts	Tara Austin Emily Bateman Lori Bikhazi Toni Evans Lily Ferguson Jessica Heaton Emily Hendricks Holly Hooper Amy Isaksen Alexis Munoa Laura Ockey Snow Nancy Prater Susan Rasmussen Josephine Scere

* Wednesday, Friday cast
† Thursday, Saturday cast

Orchestra

Alicia Christensen, *flute*
Heidi Reed, *oboe*
Andrea Davis, *clarinet*
Abby Clough, *clarinet*
Jeff Waldrop, *bassoon*
Kenji Hood, *horn*
Diana Roth, *horn*
Mathieu Foley, *trumpet*
Chris London, *trumpet*
Michelle Flowers, *trombone*
Samuel Yamamoto, *trombone*
Lauren Morris, *percussion*
Caitlin Robbins, *violin*
Taylor Simmons, *violin*
Keri Chalk, *violin*
Noelle Rader, *viola*
Josh Koller, *cello*
Erica Page, *cello*
Chris Koelzer, *cello*
Darren Cueva, bass

UTAH OPERA OUTSIDE THE BOX

SUMMER HOME OF UTAH SYMPHONY | UTAH OPERA
deervalleymusicfestival.org 888.451.ARTS

AUGUST 8, 7:30 PM, HIGHLIGHTS OF GILBERT & SULLIVAN
Deer Valley Outdoor Amphitheater 2250 Deer Valley Drive South, Park City

Production Staff

Director and Music Director	Lawrence Vincent
Conductor	Stephen Fairbanks
Production Stage Manager	Lisa Elzey
Scenic Designer	Heather Starr
Costume Designer	Anna Hawkins
Makeup and Hair Designer	Jamie Shapiro
Lighting Designer	Marianne Ohran
Properties Designer	Rebecca Pendleton
Set Dresser	Leslie Lewis
Vocal Coach	Barbara Allen
Assistant Costume Designer	Aletha Shannon
Assistant Makeup and Hair Designer	Amanda Sprouse
Assistant Stage Manager	Andrea Nicoll
Technical Crew	Megan Moffat
Cutter/Draper	Deanne DeWitt
	Mary Jane Wadley
Stichers	Catherine Gleason Barker
	Erika Landeen
	Jaynanne Meads
	Melanie Kowallis
	Aleatha Shannon
	Sharah Meservy
	Kira Zsembery
	Adeline Pichot
Dressers	Maggie Lawrence
	Kaylee Brugger
	Adria Potter
Light Board Operator	Mark Walker
Rehearsal Pianist	Chistopher Koelzer
Choreographer	Stephanie Heymore
Dialect Coach	Stephanie Breinholt
Supertitles	Mara Hinton
Sound Engineer	Joseph Belliston

This musical event is the 196th performance sponsored by the
BYU School of Music for the 2007–2008 season.

BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

Ensemble Recital

Students of Irene Peery-Fox

10:00 a.m.
16 June 2008
Madsen Recital Hall
Harris Fine Arts Center

PROGRAM

Praise to the Lord — Joachim Neander, 1650–1680, Arr. Weekley and Arganbright

Kerri Lawlor, Lindsay Corless, *piano*

Ragamatazz — Laura Shur

Grace Chen, *piano*
Alice Wong, *piano*
Aimee Takasaki, *piano*

O del mio dolce ardor — Christoph W. Von Gluck, 1714–1787

The Lass from the Low Countree — John Jacob Niles, 1892–1980

When I Have Sung My Songs — Ernest Charles, 1895–1984

Shadow Sherwood, *vocalist*
Grace Chen, *piano*

Lyrical Waltz for Two Pianos, Four Hands

Dmitry Shostakovich
1906-1975
Arranged by Phyllis Gunther

Lindsay Corless, *piano*
Kerri Lawlor, *piano*

Partita No. 6
Arias 1–6

George Telemann
1681-1767

Kirsten Madsen, *oboe*
Alice Wong, *piano*

Love Song Waltz, op. 52a, no. 9

Johannes Brahms
1833–1897

Alice Wong, *piano*
Aimee Takasaki, *piano*

Viola Concerto, "Bracsaverseny"
Vivace

Gyula Dávid
1913–1977

Flight of the Bumblebee
Transcribed by Alan H. Arnold

Nikolai Andreevich Rimsky-Korsakov
1844–1908

Noelle Rader, *viola*
Kerri Lawlor, *piano*

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BRIGHAM YOUNG UNIVERSITY
COLLEGE OF FINE ARTS AND COMMUNICATIONS
School of Music

presents

David Green
Organ

in Sophomore Recital

Student of Don Cook

Required for the Bachelor of Music Degree
with an Emphasis in Performance

7:00 p.m.
24 June 2008
Provo Tabernacle

PROGRAM

Toccata (1966) — Georgi Mushel, 1909–1989

Concerto No. 3 in B Minor, "Concerto del Sign. Meck" — Johann Gottfried Walther, 1684–1748
- Allegro
- Adagio
- Allegro

Fountain Reverie (1915) — Percy E. Fletcher, 1879–1932

Fugue in G Minor, BWV 578, "The Little" — Johann Sebastian Bach, 1685–1750

O Jerusalem: A Symphony for Organ (2005) — Daniel E. Gawthrop
- Allegro
- Largo
- Giocoso
- Finale

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BRIGHAM YOUNG UNIVERSITY
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School of Music

presents

Douglas E. Bush
Organ

Organ Workshop Recital

7:00 p.m.
7 August 2008
Assembly Hall, Temple Square
Salt Lake City, Utah

PROGRAM

Praeludium in C Major — Georg Böhm, 1661–1733

Maria zart — Arnolt Schlick, c. 1455–c. 1521

Cantio Rustica Americana — Douglas E. Bush, b. 1947

Three Chorale Preludes

- O Haupt voll Blut und Wunden — Immanuel von Faisst, 1823–1894
- Lobe den Herren, den mächtigen König der Ehren — Joseph Haas, 1879–1960
- Aus tiefer Not schrei ich zu dir — Felix Mendelssohn-Bartholdy, 1809–1847

Toccata in D Minor, BWV 565 — Johann Sebastian Bach, 1685–1750

Gott des Himmels und der Erden, op. 65, no. 35 — Sigfrid Karg-Elert, 1877–1933

Le Bon Pasteur (The Good Shepherd) — Paul Marie Joseph Benoit, 1893–1979

Three Hymn Preludes — Douglas E. Bush

- Redeemer of Israel
- 'Tis Sweet to Sing the Matchless Love
- Joseph Smith's First Prayer

Alleluja — István Koloss, b. 1932

NOTES

Georg Böhm served as the organist of the Johanniskirche (St. John's Church) in Lüneburg, Germany, from 1698 untill his death in 1733. He is well known for his hymn settings and for his *Praeludia*, all of which demonstrate a richness of musical fantasy and his lively exploration of the organ's tonal colors. Of particular interest to historians is his role as Johann Sebastian Bach's teacher between the years of 1700 to 1703, when the young Bach was a student in St. Michael's school in Lüneburg. The ***Praeludium in C Major*** exemplifies many characteristics of *stylus phantasticus* with its energetic opening pedal solo, the use of a fugue following the predominantly chordal opening section, and then the manual flourishes at the end of the piece.

Published in 1512, Arnolt Schlick's famous ***Maria zart*** comes from perhaps the most important collection of sacred organ music in the 16th century—Schlick's *Tabulaturen etlicher Lobgesang.* Based on a German devotional folk hymn, the slightly embellished hymn tune appears in the soprano voice, accompanied by two equally-active, lower voices. This results in a keyboard style distinctly different from that of earlier organ music and is similar to the linear independence of 16th-century vocal polyphony. The musical setting mirrors the hymn text's humble supplication: "Gentle, noble Mary, a rose among thorns; with power hast thou restored that which was lost through Adam's fall; Saint Gabriel promised thee dominion. Help that my sin and fault will not offend; grant me favour, for I cannot earn my solace. Grant me mercy. At my end, I plead, turn not away from me in my death."

The "recently discovered" **Cantio rustica Americana** is based on a well-known American folksong that parodies (or is modeled upon) the famous 17th-century composer Samuel Scheidt's variations on folk songs that he published in his *Tabulatura Nova* (1625). Following the initial song are a series of variations including a *bicinium* for two voices (variation 4), a chromatic *lamento* (variation 5), and *Ad manuale duplex, forte et lene* (for two manuals, loud and soft, variation 6). Although a variation marked *imitatio violistica* (in imitation of a violin) was standard in Scheidt's work, in this case the variation is designated *imitatio fiddlistica*, for reasons which will likely be immediately apparent to the listener (variation 7)!

The three chorale settings by German Romantic composers have only recently been published. Immanuel Faisst founded a Society for Classical Church Music in Stuttgart, Germany, in 1847, and as a composer he was greatly influenced by Mendelssohn. He wrote motets, cantatas, organ works, and much pedagogical literature. His organ music is all oriented (in its counterpoint) to the music of Bach. Joseph Haas was a student of Max Reger, and he is one of the most important German composers from the first half of the 20th century, although the musical style in his setting of "Praise to the Lord, the Almighty" is squarely written in a late nineteenth-century idiom. His works provide a bridge from the music of the late Romantic period to the newer music of the 20th century. Mendelssohn wrote numerous organ works, and this setting is an arrangement of the famous Lutheran hymn based on the text of Psalm 130, "Out of the depths have I cried unto thee, O Lord."

Bach's **Toccata in D Minor, BWV 565** is arguably the most famous piece in all the organ literature. It was likely written in around 1708 and may have been first performed at the inaugural recital of the new organ Bach was instrumental in having built for the St. Blasius Church in Mühlhausen, Germany. It is dramatic, energetic, captivating, filled with contrasts and is fully deserving of its fame. The work begins with a rather free, improvisatory-like flourish before turning to a fugue that forms the middle section of the piece (although the fugue is rather loosely constructed when compared to Bach's late works in this genre). At the conclusion of the fugal section, the bravura and freedom of the opening "toccata" returns and brings the work to a dramatic close. This is perhaps the finest example of *stylus phantasticus* writing in the organ music of Bach.

Born in the last quarter of the 19th century, Sigfrid Karg-Elert wrote a number of character pieces and many chorale preludes that exploited the resources of the German Romantic organs he played. He succeeded Max Reger as a professor of composition at the Music Conservatory in Leipzig and made a concert tour of the United States in 1932, just shortly before his death. His prelude on **Gott des Himmels und der Erden** (God of Heaven and Earth) is marked *Alla Pastorale* and uses a quiet reed, along with a flute; its gentle 6/8 rhythm is typical of a pastorale.

Paul Benoit was ordained a priest in 1925 and entered the Benedictine monastery of St. Maurice et S. Maur in Clervaux, Luxembourg, and was appointed the monastery organist in 1933. He remained there the duration of his life. His organ works are largely meditative in character, befitting monastic life, and his **Le Bon Pasteur** is a musical reflection on Christ's words: "I am the good shepherd, and know my sheep, and am known of mine." (John 10:11)

My **three hymn preludes** on this program have all been written within the past year. These hymns are "among my many favorites," and the settings reflect a variety of styles. "Joseph Smith's First Prayer" is the earliest hymn I specifically remember from my childhood—it was sung in a district conference meeting held in Missoula, Montana, when I was a little boy. Something about the hymn made a strong impression on me at the time. As opportunities have come to visit the Sacred Grove, the quiet beauty and strong spiritual feelings experienced there were important in shaping this prelude.

István Koloss has served as the organist in Budapest's magnificent St. Stephen's Basilica since 1963. A well-known composer in Europe, most of his compositions are intended for church use and include organ pieces, motets and masses (the latter for choir and orchestra). When I played a recital there last year, we had a wonderful visit and he gave me copies of nearly all his numerous collection of organ compositions. His **Alleluja** is based on a Gregorian chant motive and has been used as a Postlude to the masses held in the Basilica.

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